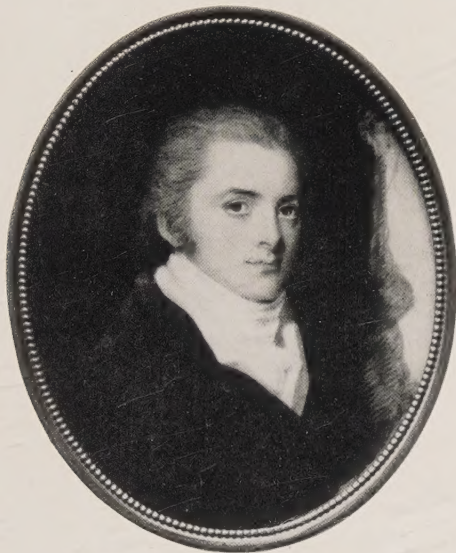


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SELF-PORTRAIT, BY MALBONE
LENT BY R. T. HAINES HALSEY

MALBONE, AMERICAN MINIATURE PAINTER

BY JEAN LAMBERT BROCKWAY

NINETEEN years ago Mr. R. T. H. Halsey expressed the hope that there might be soon arranged a complete loan exhibition of Edward Greene Malbone, America's foremost miniature painter.¹ Only now is that hope being partially realized in the Malbone exhibition at the National Gallery of Art. For the first time these miniatures from the late eighteenth and early nineteenth centuries have been brought together and placed on exhibition.²

It is now possible to compare Malbone's

several styles, to form something approaching a complete view of his production in miniature portrait painting, and to estimate Malbone's place in the history of American art.

Nearly a hundred miniatures are exhibited. This number does not comprise Malbone's entire production, for his brief artistic career, the twelve years following 1794, was filled with an amazing number of commissions. But heretofore no one has been able to see any considerable number, certainly at

¹ In an article on Malbone, *Scribner's Magazine*, May, 1910.

² Exhibition of Miniatures and other works of Edward Greene Malbone (1777-1807), The National Gallery of Art, Washington, D. C., February 23-April 21, 1929, assembled by Ruel P. Tolman.



MINIATURES BY MALBONE

UPPER LEFT: REBECCA GRATZ, LENT BY MISS RACHEL GRATZ NATHAN; UPPER RIGHT: ARMISTEAD T. MASON, LENT BY MRS. THOMAS B. GANNETT; CENTER: MARTHA WASHINGTON GREENE NIGHTINGALE, DAUGHTER OF GEN. NATHANAEEL GREENE, LENT BY MRS. THOMAS B. GANNETT; LOWER LEFT: THOMAS LOWNDES, LENT BY CLEVELAND SINGLETON GREEN; LOWER RIGHT: ELIZABETH ALSTON JERVEY, SISTER OF GOV. JOSEPH ALSTON, LENT BY HERBERT LEE PRATT



ISAAC P. DAVIS

EDWARD GREENE MALBONE

LENT BY DR. WILLIAM J. A. BLISS

one time, since they have been widely scattered or hidden away in family vaults. The present exhibition includes practically all of Malbone's finest known miniatures, thirty-two that have not before been publicly exhibited, and twenty-five that are new to the published lists.

The peculiarly personal appeal of miniatures and the demands of the medium distinguish the art from other forms of portraiture. A separate technique for miniature painting must be mastered which involves not only the problem of representing subjects in little but also that of painting in water color on ivory. The color must be laid on very thin, since transparency is a desideratum. The drawing should be true, for correction is very difficult; the stroke must be deft and sure.

That Malbone's talent was equal to such exacting demands will appear from an examination of his miniatures. He developed a technique that was not only suitable for

the medium but sufficiently flexible to permit variety with each new subject. What at first appears to be skillful variation in the color harmonies is in reality a sensitive characterization. The rose petal and ivory skin of Mrs. Langdon Cheves differs from that of auburn-haired Eliza Mason; but beyond this there is a differentiation in personality which the artist has made very real. The ability to characterize his subjects places Malbone's work far and away above that of most of his contemporaries either in Europe or America. Men like Cosway and Plymmer painted types; others repeated individual features such as eyes or mouth in painting all subjects. Malbone apparently studied each subject he painted and achieved a personality, an individual never to be confused with any other.

Malbone's short career was productive of several distinct styles which are effectively illustrated by his works in the present exhibition. Of the first style, his earliest work,



MINIATURES BY MALBONE

UPPER LEFT: WASHINGTON ALLSTON, PAINTER, LENT BY THE MUSEUM OF FINE ARTS, BOSTON; UPPER RIGHT: SARAH BROWN HERRESHOFF, LENT BY MISS JULIA A. HERRESHOFF; LOWER LEFT: MARY ANN (POLLY) SMITH, LENT BY MRS. KATHERINE FOSTER PERRY AND MRS. HARRIET PERRY HASKELL; LOWER RIGHT: MRS. JAMES LOWNDES, LENT BY THE METROPOLITAN MUSEUM OF ART

we unfortunately have no examples. It is as much veiled in the past as are the facts about his boyhood at Newport and the influences which guided his talent. We do know that for the most part he taught himself to draw and, with a little help from a Newport painter, Samuel King, copied en-

are in Malbone's earliest known manner, both of the greatest interest and importance. One portrays Sally Brown Herreshoff, lent by Miss Julia Herreshoff of Providence; and the other, Hon. James Burrill, Jr., was lent by Mr. Theodore Francis Green, also of Providence. Both are distinctly different



ELIZA MASON (MRS. SAMUEL DUNN PARKER) (SIZE 5" x 6 $\frac{3}{8}$ ")
EDWARD GREENE MALBONE

LENT BY MISS ELLEN G. PARKER

gravings and illustrations from books. That he also drew from nature and made his own paints we learn from a letter written by his sister, Mrs. E. Whithorne, to William Dunlap. Without a teacher and without the dominant influence of any school of portraiture, Malbone found out for himself what he wanted to do and made haste to be about it. In 1794, at the age of seventeen, he left home and set himself up at Providence as a painter of miniatures.

The present exhibition has brought to light two of these Providence portraits which

from what has been known as Malbone's style, in that they show the use of much fine stipple for modeling the face rather than the more familiar line technique. Both are signed "Malbone" with the date 1795 and are sufficiently similar in technique to have been painted the same week. They have the conventional English portrait background of red curtain with a corner of sky. Although both miniatures show great attention to detail and much labor in the strokes, they are none the less alive and sympathetically human. Sally Brown's face



MRS. THOMAS AMORY

EDWARD GREENE MALBONE

LENT BY MISS HELEN AMORY ERNST

reflects something of her studious young womanhood as well as her temperamental reserve. The young James Burrill, Jr., shows the determination of character which made him a forceful member of Congress and a vigorous debater. These miniatures offer an excellent illustration of a stage in the artist's development and instruct us in the progress of his technique. Skill has been gained, and he wishes to make a very complete statement about what he sees; so he finishes every detail of face and costume. There is even much careful and detailed painting in the background.

Another example of the early style is the beautiful copy of an engraving after Angelica Kauffman's "Shakespeare on the Lap of the Muse of Inspiration." The date 1795 appears on the piece which was evidently worn as a bracelet. Also in the first style belongs the handsome self-portrait owned by Mr. R. T. H. Halsey which is dated 1797 and signed "E. G. M." Stipple is used in the shadows, but the stroke is just enough broader than the Providence miniatures as to indicate the trend of Malbone's style. This portrait was painted in Boston, where the young artist took up his residence in 1796.

In his second style Malbone developed a technique in which delicate interwoven lines of color were used to perform the double function of creating form and giving color. Some of the greatest of modern painters have been occupied with just this problem: to paint so that a stroke is both color and form. The portrait of Thomas Lowndes is an excellent example of this second style, showing the masterly use of line. Rose, blue and white with the several transitions in gray combine to make beautiful color in the miniature, and nothing of solidity is lost to delicacy of color.

All the portraits of this period show greater freedom, which means greater ease and mastery by the artist. The backgrounds are light and simple, kept entirely subordinate to the subject and developed in colors which in some way serve the scheme of the portraits.

Closely related in method is the very broad style in such portraits as that of Elizabeth Allston Jervey. Fewer lines are used and somewhat bolder colors. The artist's privilege of painting what he sees through his keener vision is delightfully exercised in the use of green shadows.

How much Malbone was influenced in his



CAROLINE FENNO

EDWARD GREENE MALBONE

LENT BY MRS. ELIZABETH W. MCCARTHY

latest period by his brief trip abroad is difficult to determine. This trip was taken in company with his friend, Washington Allston, in the autumn and winter of 1801. Malbone was gone but seven months and spent most of his time in London. There he met Benjamin West, Dean of American artists in London and President of the Royal Academy. He drew at the Royal Academy for a short time, and West urged him to remain in England. The painters whom Malbone most admired were Lawrence, Gainsborough and Hoppner. He once said of a particular painting by Thomas Lawrence that he would prefer to own that than any other picture in all the galleries he had visited. Although Malbone's miniatures do not show any marked influence of the English school, it is reasonable to assume the effect of his visit was stimulating.

The third and last style of Malbone's work, used in the three or four years at the end of his career, is but a development of the middle period. The same delicate lines of color are used in the face, but the stroke is freer and more skillful. The transitions are very subtle, so that the effect is one of smoothness. The backgrounds are light and fleecy. The size of the ivory becomes gradually larger, the largest known being 7 inches in height by 5 in width. One of the most beautiful examples of the last manner is the large three-quarter length portrait of Eliza Mason, owned by Mrs. Samuel Dunn Parker. It shows a charming young lady

seated in a picturesque background of trees and sky. An understanding of the great variety in Malbone's work can be gained from a study of this portrait. The landscape background is perfectly subordinated to the subject and yet is beautiful in itself. The head and shoulders are exquisitely painted, as are the rest of the figure and the costume. Malbone handled the various problems offered by the portrait with the greatest ease, so that, despite the detail in such an object as the straw hat, there are no labored effects. Every part of the picture serves the harmony of the whole. Malbone's signature and the date 1805 occur in this portrait, which was among the last he painted, for in June of 1806, a year before his death, he gave up painting altogether.

It will be seen that Malbone's style developed from careful, rather hard painting to an easier, much freer manner. There can be little doubt that the miniatures became finer with the successive years, for a thoughtful, controlled development characterized his changing technique. The great variety resulting from his continued and thoughtful experimentation is forcefully demonstrated by the exhibition and is perhaps the most significant fact we learn from so large a collection as the present. This variety is a result not merely of Malbone's inventiveness in method but of his splendid ability in characterization, an ability which lifts his art out of the merely remarkable and places it among the most distinguished.

FREE ART

At a meeting of the Board of Directors of the American Federation of Arts held in New York on February 11, 1929, the following resolution was passed:

Resolved, That the American Federation of Arts opposes any change in the present tariff affecting the free importation of paintings and other works of art, as well as antiquities, and directs its officers to attend any hearings in Washington on this subject and to present a memorandum or brief opposing any such change.

FOR sixteen years all art has been on the free list—admitted without duty from all lands. This was brought about partially by the tariff in 1909 and completely by the tariff in 1913. Changes have been made in the tariff since 1913, and when these changes were pending conferences have been held with the House and Senate Committees in charge. But from 1913 to the present time it has never seemed necessary to frame any

new brief. There has been no occasion to present arguments in favor of the continuation of this liberal and righteous policy. That no change in the free art section of the tariff has been made by the various committees of the House and the Senate during these many years evidences the opinion of their members that no change should be made, and so great was the preponderance of opinion in favor of free art on the part of

art museums, associations and individuals throughout the country that, had the question been asked in advance of the event, the majority would have declared that there would never again be need for a reiteration of such arguments, that the adoption of the national policy of free art was for all time.

But no one can foretell the future, and when it became known during the recent session of Congress that the tariff would again be revised it was learned with dismay that the American Artists' Professional League, numbering, it is claimed, over 1,400 American artists, proposed to request the placement of a tariff on all imported works by foreign artists produced less than thirty years ago.

Such a petition was presented to the Ways and Means Committee of the House of Representatives at a public hearing held in the House Office Building at Washington on February 23. Its presentor was Mr. Hobart Nichols, Vice-Chairman of the American Artists' Professional League, and the petition bore also the signatures of F. Ballard Williams, Chairman, Guy C. Wiggins, Treasurer, and Wilford S. Conrow, Secretary. There were to have been other spokesmen at this hearing representing this same organization but none other appeared. The petition as presented took the following form:

Resolved, That the American Artists' Professional League hereby urges Congress to place a duty on the importation into the United States of all works of art executed by foreign artists since 1900 and, hereafter, within thirty years prior to importation, this duty to be such as would equalize the differences in living costs and costs of materials here and abroad, and so protect the artists of America from the unfair competition that now exists; but this duty not to apply to acquisitions abroad by American museums of art or educational institutions.

Chief among the reasons given for the plea was that living conditions being higher and more costly in America than in foreign countries, and artists' materials more costly here than abroad, American artists are obliged to sell their works at a greater price than foreign artists and are thus at a disadvantage in their own land. The claim was made that under present conditions many American artists are compelled to live and work abroad, and that for the American artist to enjoy full prosperity, he must be relieved of "cut-throat" competition, by

which American artists are being "bled white." All this the result of free art. This petition concluded dramatically with the warning: "Where there is no vision, the people perish."

Mr. Nichols when presenting this petition explained that thirty-five years ago he was one of a group of artists who petitioned Congress to remove the then existing tariff on works of art. Our nation was then, he said, in an aesthetic childhood, and needed education; but now the child has grown to manhood. Therefore the time had come for the artists to ask for protection, not in the sense of an advantage but in order that they might be relieved of unfair competition. When asked by Mr. Aldrich of the Ways and Means Committee, chairman of the sub-committee on Art, what duty he and his colleagues were asking, he replied that between 40 per cent and 50 per cent would, he thought, produce equalization. "And the purpose of this tariff," said Mr. Aldrich, "is to raise the price of the product of the American artist, is it not?" To which Mr. Nichols replied, "Yes, and to give him a fair chance with the American art dealer, who now has an unusual chance to make an enormous profit."

Mr. Nichols was further questioned by Mr. Aldrich, Mr. Hadley, Mr. Rainey and Mr. Treadway, members of the Ways and Means Committee, all of whom stressed the spiritual quality of art and deprecated the placement of art on the basis of an industry, and at the same time emphasized the fact that by asking for such a tariff American artists were lowering their standards.

Mr. Rainey said, "You admit that up to the present time we have been able to develop our own creative art, and that our American artists today measure up in ability with the artists of France, Italy and other countries. But now that we have grown up you think we ought to have a tariff to protect us from competition." Pointing out the fact that art had been always free in Europe, and was still, with the exception perhaps of the small post-war "luxury tax" imposed by France, Mr. Rainey admonished the speaker as follows: "And that is the very sound position for which you and your artists stand until you have now cheapened and commercialized

your art by insisting on excluding the art of other countries," adding later, "I am ashamed of the artists of this country!"

And this reprimand came from a member of the House of Representatives! The tables indeed seemed to have turned when our legislators urge free art and a group of artists seeks the imposition of a tariff. A sad state of affairs!

Mr. Nichols was followed by Mr. H. V. Allison, representing Frederick Keppel & Company, Kennedy & Company, and other established print dealers of New York. He presented a well-considered brief in favor of keeping art on the free list, declaring that art is by its very nature of international character, and cannot reach its full development, either in production or artistic appreciation, if it is to be impeded by barriers in its free passage from land to land, and that above all we need art in this country where great masses of the people are now for the first time raised to a level of prosperity and cultivation where they can begin to enjoy such things. Mr. Allison called to mind the fact that great public collections are built up mainly by gifts or bequests of collections which have been formed in this country. Such collections can hardly be formed here, he said, unless works of art are allowed free entry. Furthermore, he pointed out that whereas a low duty would be of benefit to the art dealer since it might act to prevent underselling to American customers by foreign dealers who have less overhead to carry, the imposition of a tariff on art would be a shortsighted policy, the benefits accruing therefrom being far outweighed by the lasting advantage which the whole community, including the dealers, would derive from the existence in this country of a great body of really fine and permanently valuable works of art.

The third speaker at the hearing was the Acting Director of The American Federation of Arts, Mr. Andrew Wright Crawford, who presented the Federation's brief, opposing change in present status, and a supplementary brief listing endorsements of this position from leading art museums, associations and individuals all over the country. He also spoke forcefully in support thereof.

The brief presented by Mr. Crawford was in part as follows:

Why Art Should Be Kept on the Free List

I

No change should be made in our present tariff policy unless called for by preponderating public opinion. Every reason which led to the adoption of the policy of free art exists at the present time in far greater degree than it did when this policy was adopted. Since then there has been a marvelous development of interest in art in America, and in the degree to which art enters into American products. Art museums have enormously increased in number, private collections, most of which will ultimately go to the public through art museums, have become much more numerous, even many of our department stores have held art exhibitions. The Manufacturers' Exhibition of the Metropolitan Museum of Art is now being held for the thirteenth successive year, and it has demonstrated American progress in industrial art.

American art has found its own. The general principle that works of art should enter the United States free of duty has been firmly established for the last twenty years. During this period the interest in art, and the cultivation arising from familiarity with it, have grown in our country by leaps and bounds. It may safely be said that it is largely due to this wide and farsighted principle that our artistic culture has made such amazing progress of recent years. Surely no one whose care is for the real good and advancement of our people would wish to have it otherwise.

Art is by its very nature of an international character. It cannot reach its full development, either in production or artistic appreciation, if it is to be impeded by barriers in its free passage from land to land. Above all we need art in this country where great masses of the people are now for the first time raised to a level of prosperity and cultivation where they can begin to enjoy such things.

It should be hard to find anyone who would really, if he considered the matter, wish to place difficulties in the way of the entry into America of those works of art which embody the gracious culture of past times. But it is quite as important that we should welcome also the art of today. How is it possible that our own artists can develop in the broadest and fullest sense if they are cut off, even to a limited degree, from the inspiration of other civilizations?

II

The establishment and development of our art museums would be prevented, or at least retarded, by putting any barrier in the way of the free entry of works of art. True, such institutions could buy abroad and under special provisions of the tariff could enter their purchases free of duty. But few American museums do or can buy abroad. Their great source of supply is from private collections, built up by the encouragement of free entry, which ultimately reach the public through our museums by gift or bequest. A large proportion of the collections of our art museums have come to them in this way.

The chief and indeed only reason for imposing any duty on art in previous tariffs was because it was alleged to be a luxury of the rich and, therefore, legitimately taxable for revenue purposes. That reason, if it ever existed, has ceased to exist now. Art, by the establishment of our public museums and by traveling exhibitions which penetrate even the most remote districts, has become not only a luxury but a necessity of the poor. Under the beneficent policy of free art, every American man, woman or child, rich or poor, can equally have the joy of the beautiful in art.

III

Art is a world possession and a world treasure, which knows no boundaries either of nation or race. Its enjoyment should be open and free without barrier to all nations. Like education, science and music, it should be free to enter everywhere. No civilized or uncivilized country now raises a tariff barrier against its free entry. Art is free under the tariffs of Great Britain, France, Germany, Italy, Spain and every European nation. It is also free in China and Japan. Many countries have sought by legislation to prevent their art treasures from leaving them, but no countries have ever sought to prevent the art treasures of other countries from coming into them. For the United States to now impose a tariff on art is a step backward into the dark ages of ignorance and isolation. True, revenue may have once furnished a reason for such a tariff, but the need of such revenue no longer exists.

IV

American art left free to develop by every inspiration which it can gain from other countries and civilizations has now found its own. It is able to stand alone and assert its equality with the art of other nations. It needs no subsidy. To ask for any tariff subsidy would be a shameful admission of inferiority. Our pride should make us willing to compete on equal terms in art as well as in all the other activities of life with other nations. Our attainments in art during the past twenty years justify that pride.

V

For American artists to seek to enlarge the market for their own art is a laudable ambition with which every true American should sympathize and to the attainment of which every loyal American should contribute. But for American artists to suppose that by placing a duty on foreign art the demand for their art will be increased is a fallacy.

On the contrary, for them to request such a duty is a confession of weakness and inferiority which will discourage purchases. Pictures are not necessities of life—no one need buy them. American art patrons want the best and are able to pay for the best. A duty on foreign art will lead many Americans to suppose that foreign art is the best.

Many of our artists are poor and need encouragement. So are, to even a greater degree, the artists of foreign countries. But American painters can only successfully compete with foreign artists by the quality of their work, unless it possibly be by better methods of distributing it.

VI

Antiquities have been on the free list of every tariff since that of 1846, except for the brief interval between 1897 and 1909.

The American Federation of Arts was also represented at this hearing by the Secretary, Miss Leila Mechlin, who in her remarks confined herself exclusively to refutation of the arguments set forth by the American Artists' Professional League. These, confined as were those of all speakers to a five-minute limit, were as follows:

"Since art was put on the free list in 1913 the development in this country in this field has been extraordinary. The demand for American art has grown enormously, and the price of American art has been steadily advanced. It has also gained in appreciation abroad.

"It is said by those who now ask an 'equalizing tariff' on foreign contemporary works of art that because of the higher cost of living here than abroad, and of materials, American artists have to charge more for their works than do foreign artists, and are therefore at a disadvantage in marketing them. But the fact is that the best art of foreign countries brings high prices in America—prices comparable with those of our American art. The works of French etchers of distinction sell in this country for approximately the same amount, with art on the free list, as works by American etchers. The same is true of works by British etchers. For instance, etchings by D. Y. Cameron and James McBey sell in this country for from \$1,500 to \$1,800, not only equaling but exceeding the majority of the works by our foremost American etchers. The foreign art which is cheap is for the most part poor art.

"If a tariff were imposed on contemporary art it would be so little, presumably, when levied, on cheap productions that it would not result in keeping them out of the country. To the contrary, the effect would be to give incorrect valuation and to increase salability.

"Artists' materials do cost more in this country than abroad, but the real value of a work of art is not the material with which it is wrought; it is the amount and the quality of the art which goes into the pro-

duction—a spiritual rather than a material quality. For example, a flower pot costs a few cents; a beautiful vase made by a skilled craftsman of exactly the same material sells for many dollars. A machine-made kitchen chair costs from three to five dollars; a hand-made chair of fine design in which art is an element sells for forty dollars or more. The price of an automobile, a pair of shoes, a loaf of bread, may be fixed by the material required to make it, plus labor and overhead, but there is no way to fix the value of a work of art except by demand, by the willingness of those who covet possession to pay; in other words, on works of art the consumer, the public, puts the price. Our leading portrait painters today receive from two to five thousand dollars for a portrait. The materials requisite for the production of such a portrait cost in this country, with the present high duty on imported artists' materials, not more than fifty dollars. At the most, therefore, it will be seen that the cost of materials is insignificant in the determination of value.

"The cost of living in this country—rent, food, clothing, etc.—is undoubtedly higher than in Europe, but the difference in cost is much less than it used to be and is growing less all the time. Our American artists charge more for their works in this country than do foreign artists in their own countries, but it is a fact that when foreign artists send their works to the United States for sale they themselves, as a rule, increase the price in accordance with American market values—in other words, personally impose an equalizing tariff.

"The market for American art has steadily developed since art was placed on the free list. Practically all of the art museums are buying American art today. Numerous dealers handle only American art. Oil paintings by accomplished American artists are priced at between \$1,000 and \$3,000; water colors from \$50 to \$500, though occasionally one sells for as high as \$2,000. Art in this country can no longer be considered on the basis of an infant industry. It has come into its own.

"All American artists do not earn, through their profession, incomes which put them in the class of the well-to-do. But this is inherent to a profession dealing with spiritual rather than material values, providing

not necessities but refinements of life—that which is purely joy-giving, inspirational.

"To impose a duty on contemporary foreign art would be a tacit admission of the inferiority of our own art, our inability to hold our own in open competition. This is not so. American art today stands with the best in the world, and it is to its everlasting honor that it has won this place through superior merit. American art has profited and will continue to profit by contact and competition with the art of the rest of the world.

"It has been said that by imposing a tariff on all works under thirty years of age the fine works of the great modern masters would not be affected for they could still be brought in free. But the new masters of today will be the old masters of tomorrow, and we should seriously consider whether or not we wish to form our own judgments through personal contact, or allow our judgments to be formed for us; also whether we are satisfied to be continuously thirty years behind the times.

"Art is not an industry; it is a profession. It cannot be cultivated as an industry. It can be encouraged, but it cannot be artificially produced. It witnesses, and has always witnessed, to the culture of a people and to the height of civilization to which they have attained. So precious is it that the older nations of the world have passed laws to prevent it being taken from them. Surely we cannot afford to make a law the purpose of which is to prevent its coming to us.

"We have been called a nation of practical idealists, and there is no conflict in actual fact in these terms so long as we do not let the material transcend the spiritual. With art on the free list our idealists have attained practical success, our material wealth has increased. To impose a duty on art would mean checking this development—taking a backward step."

The next speaker on the programme of this notable session of the Ways and Means Committee, of which this is a report, was made by Mr. Duncan Phillips, of the Phillips Memorial Gallery in Washington, who not only spoke for himself but presented a resolution passed by the Society of Independent Artists, a letter from an American artist

who could not be in attendance, and a radiogram from Mr. Elihu Root, in which he said, referring to the American Artists' Professional League project:

At Sea—on board S.S. Augustus.

"I think proposed legislation would defeat its own purpose, and would be serious injury to best interests of American people."

ELIHU ROOT.

Mr. Phillips' arguments were these:

"I am for the free and unlimited exchange of art and thought between nations.

"Any tax calculated to keep out of our country what might be of inestimable, perhaps of supreme value in the art and thought of other countries in order to protect the weakest artists among us against the natural consequences of their weakness is a stupid and cowardly expedient, and, as a measure of repression against cultural growth, it is worthy of the Dark Ages at their darkest moment or of the interior of China and its dread of the Foreign Devils. Any nation which keeps itself in the living current of art everywhere has a splendid chance to excel and to prosper in the arts. But if it subsides into a provincial backwater, what can its art do but stagnate?"

"Since art has been on the free list, American painters and sculptors have had the benefit of stimulation from new ideas and of inspiration to hold up their end in the international exhibitions which have done so much to increase international understanding and good will. After many years of neglect abroad, the American painter is now recognized because of his impressive strength when exhibited, as the Carnegie Institute does at Pittsburgh, as the Phillips Memorial does here, in comparison with the best foreign artists. Are we now, for the sake of our weakest painters and sculptors, to deny to the American people their right of access to the art of all the world? Are we to misrepresent and to humiliate the best American artists who *do not want* protection and who *do not need* protection against anyone anywhere?"

"I have been assuming for the sake of argument that the purpose of those who would keep out foreign art would be successful. Personally I doubt it. Such legislation would defeat its own selfish purpose and simply be an injury to the spiritual wel-

fare of the American people, and to the prestige and development of the more self-respecting American artists. But it would not block the progress of art in this country. The museums and collectors would see to that. As one who has bought about ten American pictures to one foreign, I can assert that the tax will not prevent me from buying foreign pictures when they are good enough, and that nothing will compel me to buy the work of timid reactionaries in our midst because they are not good enough. National labels are interesting as such but have nothing to do with the artistic value of a work of art, and that is all that concerns me. As for the wealthy American collectors whose investments in art are made as shrewdly as in stocks and bonds, to these astute patrons of living artists the proposed tariff will make foreign art appear to them even more powerful, important and desirable than it is. They will assume that, tax or no tax, it is a much wiser and safer investment than American art, which apparently is still an infant industry in need of much coddling. But, seriously, art is not an industry. Art cannot be reduced to the level of mass production by the machine. The art lover cannot be turned away from a work he wants because something else is said to be 'just as good but cheaper.' In my gallery I thrill with pride when I see how the best American artists hold their own with the best foreign artists. Believe me, they have nothing to fear from foreign competition. And they need it and they want it to test their worth and to know where they stand. I protest against the humiliation of these proud spirits by making it appear that they are so overwhelmed by a sense of their own inferiority that they must come whimpering to the Government begging to be protected. Protected against what dread invasion? Protected against a half dozen foreign celebrities who are now the fashion, and who will be more than ever the fashion, if this tax calls attention to their implied superiority. Outside of these fashionable few among the leading French artists the American painters sell far better to the American public than the French painters. But if this tax goes through then American art will seem worthless. Its prestige would suffer such a blow that I hardly know just how and when it could recover."

The Resolution of the Society of Independent Artists, Inc., read by Mr. Phillips, was as follows:

"Resolved, That The Society of Independent Artists is opposed to any change in the tariff that would take away the free admission to the country of works of art."

"Our Society has, since its foundation in 1916, consistently held the conviction expressed in the above resolution. In 1921 it authorized Mr. John Quinn, as its attorney to represent it before Congress for the purpose of retaining free admission for art works as a means of increasing the public's knowledge and interest in art. Representing over 2,500 American artists who have become members of our society and shown in our exhibitions, we believe that free intercourse with the artists of other countries is in the best interest of the public and of ourselves.

*"(Signed) A. S. BAYLINSON,
"Secretary."*

Another notable speaker on this occasion was Mr. Homer Saint-Gaudens, representing the Carnegie Institute, Pittsburgh, who said:

"I appear before you today as the Director of Fine Arts of the Carnegie Institute of Pittsburgh, the Museum in this land that concerns itself more largely with contemporary international painting than any other similar organization.

"I appear before you also as the son of an American artist and sculptor, Augustus Saint-Gaudens, who, in the days when artists were far less recognized and had a vastly greater struggle for existence than in the year 1929, gave his utmost energy and authority to the cause of preventing a tax being levied on the importation of European paintings. My father, who died only in 1907, had the highest reputation in his day. But his share of worldly goods never for one moment compared with that of three or four of the most prominent sculptors at present working in the United States. Yet, though the condition of the American artist has greatly improved since the 1880's and the 1890's, though in those early days of my father's career American art received scanty recognition, though he was firm in his admiration for the artistic work and

artistic future of his own country, he felt that to constrict in the United States the free movement of artistic feeling and ideas of the world would be to hobble our emotional selves, which, in the last analysis, be it spiritual, or cultural, or religious, is our sole reason for existence.

"We today in the United States are enjoying the greatest period of material prosperity that the world has ever known. Our artists are sharing with the rest of the community in that prosperity. Not all of them partake, of course; for, as in the other walks of life, the weaker are driven to the wall. These are the invariable, inevitable exceptions to an otherwise fortunate rule. But, even so, the dark clouds of such exceptions have their silver lining. For many of these men who fail to make a living in the fine arts become of the utmost importance when they add their strength to the virility and beauty of our applied and industrial arts, from which, in the earlier days, the fine arts sprang. Such a condition helps materially in bringing us back to the original state of those early days when most great men in the fine arts were trained first in the applied arts, and continued to practice the applied arts through life. Such a condition counteracts a dangerous retrogression in a field, which, all other factors being equal, offers proper remuneration to any man with any capacity for taste and craftsmanship.

"Art is one of the most important phases of all things cultural. Art always has been. Art always will be. Each year we are paying greater attention to art. It is becoming more and more inherently knitted into our scheme of things, from automobiles to Lincoln Memorials.

"We do not know all of art. We never can know all of art, any more than we can know all of the human spirit. But, in order to develop in art as in industry or in science, we must have free access to the best of it, regardless of time and place. If President Baker of Carnegie Institute of Technology calls the coal experts of all lands to a conference which will teach even such a city as Pittsburgh more about coal, so in our own endeavor we must call all the experts of things artistic to our civilization if we are to know and to advance.

"Our own art is fine. I cede to no one in my admiration of it. But so is the art

of other lands. Therefore we should glean from other places that which we may sow again, to amplify our own endeavor. We must never forget that everything we own, spiritually and mentally, is European. Most of our science, our religion, our art is European, and to cut off the source of this art would be as disastrous to us as to cut off the source of science.

"The proposers of this bill to place a tax on contemporary art wish to make more difficult the access to this storehouse of emotional wealth for what they consider the advantage of certain present-day American artists. They emphasize to you the importance of their organization in this country by mentioning their numbers, carefully neglecting the only measure of artistic worth, the individual strength of the artists in their group. Yet when we concern ourselves with art production, we should place emphasis, as we do, for example, in law, not on how many, but rather on how fine. One Mr. Kellogg is worth fifty small-town lawyers.

"Moreover, from a financial aspect, I take issue with the supporters of this measure to place a tax on art. For in my efforts as an Art Director for the past six years, I have confirmed again that age-old truth that artists are notoriously bad business men.

"The artist says that the influx of art from Europe, where living conditions are so much cheaper than here, reduces the sales of American artists. The artist claims that the public is lured by the art dealers into buying mediocre art from Europe in place of good art from America.

"Living conditions in France, in Belgium, and in Italy are cheaper than in the United States. But elsewhere in Europe they are just as high or higher. Any one who travels, as I do because of my task, will see that today in such lands as England, Spain, Germany, Holland or Sweden, the material things to be purchased cost as much as they do here.

"As for the public being lured anywhere, in my own experience as an observer in the thick of the excitement, I am more and more impressed by American astuteness both in things aesthetic and in things practical. I have come to an unqualified opinion that the American purchases the pictures he wants and likes, as he purchases the type of auto-

mobile he desires. A well-fashioned salesman may slightly influence the situation here or there; but in the long run the public knows what it wants, and buys what it wants, whether machinery or paint. If what it wants comes from America, it buys here. It is not, therefore, any tax on art or any wiles of a salesman that is needed to advance the cause of American painting, but in the American painters the astuteness to sense and the skill to produce what the public wants.

"We conduct at the Carnegie Institute in Pittsburgh annually an International Exhibition of Oil Paintings. In the natural course of events, we sell pictures from this exhibition. Roughly one-third of the paintings are American. In the last two years roughly one-third of the sales were American, and about one-third of the amount brought in went to American artists, which seems to me a fair and equitable division.

"Of the European paintings we have sold recently about thirty a year at about \$1,800 apiece, or a total of \$48,000. Let us grant for the sake of argument a fact which I do not believe for a moment, that this \$48,000 would have gone into the pockets of American painters. Their number, as you can see by the list furnished you by the advocates of this bill, would have caused this amount to be spread out so thin as to add very little to the income of any individual man. This would also have eliminated, a fact which the artist never understands, the huge publicity engendered by this exhibition, the rotogravure reproductions and articles in the press, the excitement caused by the discussions over who should or should not receive honors, the battle between the protagonists of the old art and the new art, of the native art and the foreign art, all of which gives to American art in general an advertising which no sum like \$48,000 could possibly purchase.

"The American painter notes, for instance, that a socially important English artist has recently painted President Coolidge. So the American artist feels that the Englishman is taking bread and butter out of the mouths of the American painters.

"In the first place, the American forgets that since the Englishman is painting in this country, there can be no tax on his art. For the European artists, the important ones

who really compete with American artists, can defeat any tariff law that may be enacted. They can enter New York with their brushes and paints, just as a European writer may with his manuscripts, or a European architect with his plans, and proceed to compete with Americans without regard to any tariff.

"In the second place, the American forgets that the discussion about the Englishman goes far beyond the reach of the Englishman's brush, and causes other persons to have their portraits painted by American artists in this land.

"But the dealer knows. If this Englishman or that Frenchman—I have in mind specific instances—wishes to give an exhibition in New York, he will even be provided a free gallery by certain of our important dealers, who, in addition to housing the painter's exhibition, will take no commission from the sales, because the painter brings to their rooms the public which will in time purchase pictures by other men. In a larger measure, this is equally true for all the American artists in all our land.

"So let me repeat, both in its spiritual aspect and in its financial aspect, a duty on contemporary art today would be as pernicious and destructive as a duty on whatever of contemporary literature or contemporary music, or philosophic or scientific or religious thought, which might come to us from across the seas, a notion fortunately never yet conceived by even the most fantastic American imagination."

Later in the session were heard Mr. Frank Purdy, representing the Antique and Decorative Arts League of New York, who presented a brief in support of free art, Mr. Walter L. Ehrich and Edward I. Farmer of the same organization, who gave further arguments in favor of free art.

And finally, Mr. George Hewitt Myers, who has established a Textile Museum in Washington, open on certain days each week to the public, and Mr. Laurence Vail Coleman, Director of the American Association of Museums, both of whom urged not only the retention of all art on the free list in accordance with the present law, but that the single exception of antique rugs and carpets be done away with, and that these as well as furniture and the other decorative

arts of genuine antiquity be allowed free admission. In both instances the resolution passed by the American Federation of Arts at a Convention held in Washington three years ago endorsing such action and urging its importance was quoted. Mr. Myers said: "I need not prove that old rugs are objects of art because that fact is admitted when the law itself makes rugs an exception to the rule applying to other artistic creations. It appears that the burden of proof should fall upon those, if there are any such, who argue for the exception to remain. The only arguments I have heard are to the effect that it is difficult to judge the age of a rug, and, therefore, there would be complications and difference of opinion. It should not be necessary to say that this argument does not rely upon any inherent quality in rugs. The public press furnishes adequate proof that it applies to oil paintings. Now rugs depend upon their own qualities for their value because their makers, that is, washers, dyers, and weavers of wool and designers of a whole composition, are seldom known. Therefore, it is not a question of whether a signature is authentic or thumb marks (which are another form of signature). Nor is it a question of an unbroken history to show that a copy has not been substituted for the original. The old or new rug is its own advocate and old rugs are usually good art while new ones are usually not. The Customs Service will not face any new kinds of difficulties if rugs over 100 years old are admitted, nor will those difficulties be absent if they are not. Tapestries are admitted free, rugs are not, and I have yet to hear a logical argument why this is so."

Mr. Coleman lent strength to this argument by the following statement: "I should like to single out just the one subject of rugs and carpets for special comment. It is our firm conviction that the discrimination against this class of art works and the imposition of a duty upon them is entirely unjustifiable and unfortunate. At a previous hearing we presented the facts from which we draw this conclusion. These facts are further elaborated in our brief. In this position we reflect the convictions of art museums and art organizations generally.

"Attempts are being made to convince the committee that other classes of art works should be subject to duty. I refer more

especially to the effort with reference to contemporary works. Strong and important friends of art—opposing this effort—have asked that no such change be made in the existing law. We are in earnest and complete sympathy with these last, the advocates of free art. It is in full adherence to this attitude that we also ask free entry for antique rugs and carpets, the only class of art works that is now dutiable. I am certain that this is also the real desire of advocates of the status quo, and in evidence of this I read the following resolution of the American Federation of Arts, an organization which has advocated free art today. After several whereases, the Federation resolves:

“That the American Federation of Arts declares that it is decidedly to the interest of art in this country, whether in museums, universities, or in the work of artists, designers, or in the studies of scholars, that the present discrimination and penalty against antique carpets shall be removed and that the clause exempting carpets from the operation of paragraph 1708 of the tariff act shall be at the earliest possible moment struck out.”

“At a previous hearing, when the matter of rugs was before the committee, there was a question as to whether the importation of frauds is stimulated or retarded by a duty. This same point has been raised, we observe, with reference to antique furniture. Certain manufacturers of furniture have maintained that counterfeit antiques are frequently admitted as genuine under the present free-entry clause. They say that if a duty were assessed the difficulty would be overcome. We place no faith in this argument. With antiques entering free of duty, as they do, customs inspectors maintain all possible vigilance to bar counterfeits. If all furniture, new or old, were taxed alike, this watchfulness would cease and counterfeits could enter without hindrance and without risk to the dishonest seller. In short, we advocate free entry of antiques, and we advocate free entry of art works. On both scores we urge free entry of rugs over 100 years old, for these are both antiques and works of art.”

The impression left by this Hearing in the minds of those in attendance was that the Ways and Means Committee of the House of Representatives is not only fully informed of the state of art among us but fully in

sympathy with the desire to keep art on the free list. But our national legislature follows—it does not lead—public opinion, and when we do not get the legislation we desire, our lawmakers are not to blame unless they are cognizant of the facts. Those in favor of legislation looking to the benefit of the many are often far less active than those seeking legislation for private ends.

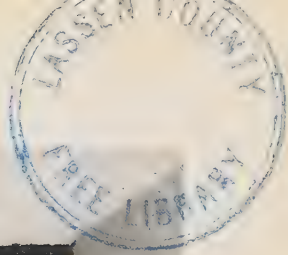
The new tariff bill will probably be framed and ready for presentation at the extra session of Congress which will assemble about the middle of April, and the present indications are that it will be under consideration by Congress for six weeks or more. Those desiring that art should remain on the free list should either communicate directly with their senators and representatives in Congress or send such communications to the American Federation of Arts, Barr Building, Washington, D. C., for delivery. By so doing one is not interfering with legislation but exercising the privileges of citizenship in a democracy and fortifying those legislators who desire to give us liberating laws.

L. M.

EASTERN ARTS MEETING

The Eastern Arts Association will hold its 20th Annual Convention at the Hotel Pennsylvania, New York, April 2 to 5, inclusive, arrangements for which are in charge of Forest Grant, Chairman of the local Convention Committee, and F. E. Mathewson, Secretary and Treasurer of the Association.

Modern Art, especially as related to industry, has been given generous place on the programme. Miss Grace Cornell will speak twice; her topics will be “The Teaching of Art in the Machine Age” and “Color in Dress.” Leo Katz will speak on “A Modern Conception of the Development of Art”; Gerrit Beneker on “Art, Industry and Education”; Miss Velma Phillips of Abraham and Straus, on “Art Education for the Consumer”; Mrs. Mary Davis Gillies of the Gardner Advertising Company, on “Art Education in Industry”; James A. Boudreau of Pratt Institute, on “Popularizing Art Instruction”; Dr. Harold Rugg of Teachers College, Columbia University, on “The Creative Arts in the New Education”; and William Zorach on “The Significance of the Modern Art Movement and Its Relation to Education.”



BACKYARD GARDEN

DESIGNED BY ELY JACQUES KAHN

THE ARCHITECT AND THE INDUSTRIAL ARTS¹

AN EXHIBITION OF CONTEMPORARY AMERICAN DESIGN, METROPOLITAN MUSEUM OF ART

FOR ten years past the Metropolitan Museum of Art has annually set forth an exhibition of American Industrial Art the purpose of which was to bridge the gap between art and industry, to bring industry, as it were, within the fold, and to aid in the development of American design in accordance with the best artistic traditions. At first these exhibitions consisted of works inspired in design by exhibits in the Metropolitan Museum's collections. The cry from outside, under these circumstances, went up that the Museum was thus simply encouraging copyists. It is now evident, however, that the Museum was merely leading the manufacturer and the designer by the hand into new fields—new fields of thought as

well as of action—for its Eleventh Exhibition of American Industrial Art, which opened February 11, witnesses not only to an originality on the part of designers but to a unique instance of collaboration between architects as designers, manufacturers and producers. As Mr. Edward Robinson, Director of the Metropolitan Museum, says in his introduction to the catalogue: "In offering to the public its eleventh exhibition of American industrial art, the Museum has taken advantage of an opportunity which is unique in its history and probably without parallel elsewhere, for it secured the enthusiastic cooperation of nine architects of distinction who made the exhibition practically their own by planning every detail of it

¹ The Catalogue of this Exhibition is copyrighted by the Metropolitan Museum. Extracts made therefrom in this article are reprinted by special permission; for which grateful acknowledgment is made.—THE EDITOR.



MAN'S STUDY FOR A COUNTRY HOUSE

DESIGNED BY RALPH T. WALKER

themselves, from the general design of the gallery as a whole to the minutiae of their individual exhibits, and made it a fine and instructive illustration of what the architect can do outside of the field which we commonly associate with his profession, and apparently welcomed the opportunity of showing this very thing."

The architects comprising the committee were as follows: Armistead Fitzhugh (landscape architect), Raymond M. Hood, Ely Jacques Kahn, Eugene Schoen, Joseph Urban and Ralph T. Walker, New York; John W. Root, Chicago; Eliel Saarinen, Detroit, and Leon V. Solon (ceramic designer), Tren-

ton. In addition, the Metropolitan Museum's permanent advisory committee on the Industrial Arts gave to the project sympathetic and helpful support. This committee is made up of John P. Adams, of the Kensington Manufacturing Company, New York; Sidney Blumenthal, of the Shelton Looms, New York; F. W. Budd, of Cheney Brothers, New York; Frederick Carder, of the Corning Glass Works, Corning, N. Y.; Cleveland A. Dunn, of Graff, Washbourne and Dunn, New York; A. J. Graffin, of Graffin and Dolson, New York; Howard Greenley, architect, of New York; Howard M. Heston, of M. H. Birge and

Sons Company, Buffalo; Frank G. Holmes, of Lenox, Inc., Trenton; Walter W. Kantack, of Kantack and Co., New York; R. J. Ogborn, M. J. Whittall Associates, New York; Karl Schmieg, of Schmieg-Hungate and Kotziam, New York; Leon V. Solon, of the Robertson Art Tile Company, Trenton; Louis C. Tiffany, New York; V. F. von Lossberg, of Edward F. Caldwell and Co., New York; Harry Wearne, Designer, New York; and Giles Whiting, of the Persian Rug Manufactory, New York.

All of the members of these committees gave their services as a tribute to the Museum, and it is a notable fact that the many manufacturers and others represented in the displays contributed their work free of expense, although the designs were either selected or made by the architects. Hence this exhibition was essentially an altruistic enterprise.

The way the work was done and the way the committee functioned is delightfully described, also, in the catalogue by Leon V. Solon, and, as an instance of skillful and friendly cooperation, should be noted. "The cooperative method responsible for this exhibition," says Mr. Solon, "functioned at a weekly luncheon. There soon developed at these luncheons a very homey atmosphere; the absence of conventionality in environment was beneficial to discussion aiming at logical departure from unintelligent precedent. In all meetings there was a notable lack of formality.

"Several of our members are men of extensive and varied responsibilities with urgent claims upon their time; a surprisingly high average in attendance was nevertheless recorded, and a degree of enthusiasm developed which caused these men, on their own admission, to devote relatively as much time to exhibition problems as to the creation of their most famous achievements. Due to enforced absences, the character of discussion and the viewpoints taken were constantly varied, a circumstance of considerable value.

"Two of our members, Saarinen and Root, are located respectively in Detroit and Chicago, but distance and the consequent loss of valuable time did not prevent their making express visits. The most constant attendant (second only to the chairman) was Ely Kahn, and I have pleasure in distin-

guishing him as the most willing and helpful of all, taking on himself all the 'no-man's work' that mounts up so considerably in such undertakings, and upon the faithful execution of which ultimate success absolutely depends.

"Saarinen was responsible for formulating the general concept of space treatment; in subsequent meetings details were made to conform with specific requirements, and finally reduced to precise terms by Ely Kahn, who introduced a number of interesting features. Saarinen was the first to complete his scheme and details; the admirable manner in which everything was thought out, innovations created, and all stated graphically in the most precise terms had great influence upon all undeveloped themes, undoubtedly raising the level of aspiration.

"Raymond Hood ranked next in distinguished service, cheering discussion with the flippant quip, surprising us invariably with a sudden proposition of irrefutable practicability, hoary in worldly wisdom; his handling of aesthetic problems made one think of parallelopipeds and the absolute integrity of the geometric. He was the 'little ray of sunshine' of our group, and should derive future honor through origination of an impregnable delinquent alibi. Being intensely anxious to discover an ideal solution of his chosen problem, 'the business executive's office,' he was loath to submit any sketches in committee before being comparatively satisfied; consequently, in response to the chairman's formal request for a report on progress each week, he would reply that he 'had nothing to show, but had done a lot of thinking.' This apparent evasion burst into popularity upon its second appearance, and on occasion members of the committee reported their occupancy of the sphere of thought in extenuation of uncompleted effort. This great tactical subterfuge needs only a little publicity to become a national resource of the intelligentsia.

"Joseph Urban's vast experience in collaboration was a stimulating and stabilizing factor in discussion; the more he knew on subjects upon which we were consciously deficient, the more diffidently he expressed his views. He has all the characteristics of leaders in modern thought—unbounded imaginative faculties operating upon an intensive apprehension of practicability. It was

extremely interesting to observe the manner in which these faculties were also manifest and operative in the mental processes of Hood, Walker, Saarinen, and Kahn.

"I think the group derived more pleasure from the appearance of obstacles than from unobstructed effort; in certain instances new solutions to formal acceptances resulted, as in the case of the wash-bowl in cast glass in Kahn's exhibit. Familiar utensils were regarded from new angles and the need for radical revision—as in the case of Saarinen's table knife and Ralph Walker's cocktail shaker.

"The uniformity of interest that existed in this group, and the tacit acceptance of common aesthetic objectives were surprising, in view of the pronounced individuality of many therein. The probable reason for this delightful circumstance was that practicability took precedence of aesthetic factors in all preliminary discussion, permitting the varied inventive faculties to meet upon neutral ground; no shadow of personal feeling once invaded our highly activated atmosphere, a fact worthy of record."

Dealing with the character and the purpose of the exhibition, Richard F. Bach, for some years Associate in Industrial Art at the Metropolitan Museum, now Director of Industrial Relations, has made interesting comment both in the published catalogue and in the Bulletin of the Museum, from which, by special permission, the following extracts are taken:

"The underlying reason in contemporary design is to be sought in the practical life it hopes to interpret. Only as interpreter can art function usefully, and in this the Metropolitan Museum of Art seeks to aid in offering this Exhibition of American Industrial Art. . . .

"The Museum's public relationships are varied, its contacts must be classified according to types of interest. Among the chief interests in the community are those of the designers and manufacturers of home furnishings and other kinds of industrial art. For many years the Museum has given close attention to the needs of these fields, aiding them in the laboratory use of the collections, assisting their representative trade journals, collaborating with their trade associations. As one line of effort the exhibitions of American industrial art have been

held, and further, in token of the Museum's role of interpreter, these exhibitions have changed in general complexion from year to year to accord with current interest and demand. Thus in the beginning all objects shown were the result of Museum study and were the work of the year; later, these requirements gave way to the important one that only pieces of American design and manufacture were shown. Now, in the eleventh exhibition, the procedure responds once more to general tendencies, and not only are the objects shown all of contemporary design and of American conception and execution throughout, but they have been designed for the specific purpose of this showing.

"To these considerations was added a further one, more important than the rest: these specially designed objects were brought together in group displays, which simulated room arrangements but were not necessarily treated with the finality of a problem in decoration involving the personality of a client, as would be the case commercially. In all, there were over a dozen group schemes, the names of which indicate their variety: back-yard garden, man's study in a country house, conservatory, show window, woman's bedroom, central garden feature, man's den, child's nursery and bedroom, dining room, bath and dressing room, apartment house loggia, sales room, and business executive's office.

* * *

"For a number of years the Museum has had the great advantage of the advice and assistance of an Advisory Committee on Industrial Art, consisting of a group of manufacturers and designers practically engaged in supplying objects of industrial art to the purchasing public. This group has been of great value in steadying the hand of the Museum as the various exhibitions in the industrial art series were planned, . . . and it was at a meeting of this committee, held at the Museum, that a first suggestion was made by Giles Whiting of the Persian Rug Manufactory, for a concerted arrangement of objects from various industries, limited, however, to a single group display. This suggestion took more definite shape in succeeding meetings, where it was developed further by Sidney Blumenthal of The Shelton Looms, by Howard Greenley, architect, and

particularly by Leon V. Solon of the Robertson Art Tile Company, whose espousal of the idea at several sessions enlisted such enthusiasm and encouragement that the feasibility was considered of presenting the unified collaborative exhibition which has now been realized. . . .

"The Cooperating Committee was called in to help; work was apportioned, additional workmen, collaborating designers and craftsmen brought in. The general scheme of the exhibition was laid out by Eliel Saarinen and later developed by Ely Jacques Kahn.

"All of the understructure in this exhibition was done with efficiency and dispatch by the Museum's own shops, as was also the final presentation of the gallery as a whole. The collaborating firms, designers, and craftsmen were then at liberty to make their own finished installation.

The number of collaborators who responded to the Museum's invitation to participate was 150, all of whom had been recommended by the Cooperating Committee."

Thus came about this notable exhibition, which has been declared "an important stylistic contribution to contemporary design."

The catalogue of this exhibition publishes not only illustrations of the rooms with complete lists of designers, craftsmen and manufacturers, but also brief descriptive text by each architect in charge—text which in some instances is perhaps even more illuminating than the exhibit itself. For instance, the following:

Backyard Garden, by Ely Jacques Kahn

The thought of attempting a backyard garden was prompted by a discussion with landscape architects at the inception of the Museum's project. There seemed to be little interest directed towards the treatment of the garden in anything but a rather conventional setting, and the result has been this study.

In a narrow lot there is not much to be done but to frame, quite simply, the activities of the person using the small garden. Assuming a hostess' seat, with a few chairs for her guests and a fountain permitting a faint stream of water to ripple over a broken tile surface, one finds also two tile boxes in which plants in season will entertain the company. The black iron jar will serve as a focal point, a note of interest that would

mellow in the garden and contrast with the brilliance of the flowers against the orange tile of the fountain wall. The problem here becomes one of elimination and simplification, the major interest being texture of material, the contrast of large masses of color. In the garden, as in the house, one is supposed, under conventional procedure, to label one's inspiration and proceed from there, so that it was entertaining in this instance to have the collaboration of artists like Messrs. Solon, Amateis, and Purves in developing the seat and fountain from function and color mass rather than detail.

One rather curious characteristic of this so-called modernism is that the European schools of design have so standardized themselves that there is a reasonable certainty of the establishment of merely another convention. The French furniture designers, the German lighting-fixture producers are symptomatic. The constant cry of the modern is for freedom of expression, independence of thought, emancipation from the fetters of the past. It is obvious that intelligent artists can no more discard the strong truths of their traditional education than they could wilfully destroy the works of the great masters. It is conceivable, however, that starting from the problem and working towards a solution with little artificial aid from either European novelties or traditional recollections, the artist may approach fresh results with the confidence that he has at least been honest to his work and to himself.

Man's Study for a Country House, by Ralph T. Walker.

The problem of a room is stated for each individual who thoughtfully creates one. It changes with the individual's viewpoint, and the only lesson it can point is one of personal experiment. The business of a room is first to inclose and house the body, and then to afford escape for the spirit through the mind.

It is first of all obvious that were there no utilitarian need there would be no room. In it such machinery factors as economy, efficiency, and selectiveness are those of instruments of use, which are but a small part of the need expressed in the creation of a room; they are wholly physical in their nature and utilitarian in their relationship, and while they condition the life to be lived



CONSERVATORY

DESIGNED BY JOSEPH URBAN

in the room they do so only as any other instrument or tool has done in the history of man. Our minds comprehend that which our eyes do not clearly see.

A room is different from a motor car or an aeroplane in that it is static because of the very inert nature of the materials of which it is built, and is mobile only in the sense of the time necessary for its appreciation. The room, therefore, must not express finality in any sense, but a movement of thought in time—a breaking down of the immediate and the opening up of a mental horizon of widening viewpoints. It should be lacking in sharp contrasts, in primary forms and colors, which are wanting in sophistication and which breed momentary appreciation only. In its space elements should be so designed as to engender time elements, through which appreciation can be led from one thought to another, forming a stimulus toward, and an opportunity for, fresh viewpoints, and so encouraging a more continuous period of appreciation.

Conservatory, by Joseph Urban.

Life in the modern city needs sunshine

and the joy of growing things. The conservatory is conceived as a semi-outdoor room where one lounges in sunlight, surrounded by flowers and small shrubs. The fountain gives an air of freshness to the place by the sound and brightness of flowing water. To avoid unpleasant glare, the glass has been partly etched in large planes, doing away with the necessity for shades and curtains, yet admitting sufficient direct sun for the vegetation. Glazed materials, such as cadmium-plated steel, and highly glazed tile and mosaics made possible by modern technique in ceramics have been used to augment the effect of the flowers through shadowy reflections. The reflective properties of these materials avoid the harshness of effect which dull finishes on contrasting materials are apt to produce. Permanent, highly reflective finishes for metal and tile, requiring no polishing after they are installed, are recent developments of modern technique. Such finishes protect the surface and afford the beauty of waxed marbles and polished metals without the hand labor formerly necessary to keep them in condition.



WOMAN'S BEDROOM

DESIGNED BY JOHN WELLBORN ROOT

Woman's Bedroom, by John Wellborn Root.

A woman's bedroom is primarily a background for its occupant and should be quiet, comfortable, and usable.

A color scheme of flushed gray, silver, chalk gray-blue, gray peach-rose, none dominant, is adapted for this purpose. The walls are hung with velvet, striated vertically in shades of gray. The ceiling is flesh-color and gray-rose in a pattern of arcs and right lines. The printed taffeta window overdrapery in a single piece covers a glass curtain of velvet on which transparent designs have been etched out—a novelty. The carpet is dark rose. The small rug is a combination of rose, gray, and gray-blue. The bed is blue, its taffeta coverlet banded in the colors used in the room. The chaise longue is also blue, tufted in varicolored taffetas.

The kidney-shaped dressing table, with its revolving chair, is pewter. It is lighted from behind through figure silhouettes formed by removing the mirror—a new conception. This is also done on the wall mirror which is illuminated through transparent border designs which frame it in light.

Man's Den, by Joseph Urban.

The dull, almost natural finishes of the man's den are in distinct contrast to the conservatory. Here the effect of a warm background and a shipshape accommodation of a man's needs are the aims. The personal treasures which find no suitable place elsewhere, and the opportunity to retire for smoking, conversation, reading and cards are compactly provided for in a space so small that order is imperative. To assist this order the simple built-in furniture was designed, with an eye first to its utility and second to a greater conservation of space than is afforded by free-standing furniture. The room, traversed of necessity by a public circulation, has been frankly left in two parts as an exhibition piece. In the work executed simple designs and the decorative qualities of the materials themselves are the mediums through which is sought a richness contemporary with the age of modern technical achievement.

Child's Nursery and Bedroom, by Eugene Schoen.

The child's bedroom and playroom has



WOMAN'S BEDROOM

DESIGNED BY JOHN WELLBORN ROOT

been planned to stimulate and meet the needs of the growing youngster. Sanitation, caretaking, and equipment have been given important consideration. The furniture is simple, and, being constructed of aluminum, it is easily handled by the child itself. It is adjustable, so that the pieces may be raised to accommodate the child's growth. The desk has been designed as an aesthetic workbench, equipped with compartments for papers as well as with a drawing board. The walls, covered with a sanitary cloth, permit the child to experiment with decorative colors that can be removed easily if desired. In the lighting an attempt has

been made to simulate sunlight, and to this end there have been placed around the room reflectors which throw the light upward and, through diffusion on a light ceiling, cause proper general illumination. There are no movable lamps in the room, and any special lighting has been obtained by reflectors controlled by the child through switches from its work table and from its bed. Orderliness can best be inculcated by making provision for storing toys, books, etc., and small units are preferable so that each toy may be placed in its special nook and properly stowed away. The clothes closet has been built as a press with compartments for dif-



MAN'S DEN

DESIGNED BY JOSEPH URBAN

ferent articles of clothing, so that the child can remember where each thing belongs. The bed has been placed in an alcove with no decoration whatever, which can, by means of a curtain, be separated completely from the playroom, so that the visual impression of the playroom may be entirely obliterated during sleeping time. There is a window over the bed, and a niche here and there for a favorite toy or book. The bed is very low, so that if the child should roll out it cannot hurt itself. A night table is provided, and the child can take care of all its necessities close to the bed.

Educational and cultural requirements

have also been considered. A blackboard is provided to enable the child to draw. The wall decorations are designed to stir the child's imagination. In this manner a study of geography and the arts and sciences can easily be made pleasant through interesting maps, charts, drawings of the solar system, etc. There are also pictures of buildings and juvenile memories of toys, while nature love is stimulated through plants, a bowl of fish, a bird, and other pets. The central purpose of the scheme is to encourage self-reliance in the child without loss of the refining influence of an orderly and well-designed background.



CHILD'S NURSERY AND BEDROOM

DESIGNED BY EUGENE SCHOEN

Dining Room, by Eliel Saarinen.

Modern Features of Art: What are the distinctively modern features of art? At what do modern artists aim? These questions can be answered best by reference to the past.

Throughout its whole development art has been an expression of contemporary life and modern points of view. In the beginning it has proceeded carefully, feeling its way with simple forms, then developing diverse and numerous manifestations, but always up to date. The Greeks did not build in the Greek style, as we sometimes say. While the Greeks built their style grew—their modern art. The Gothic style, too, sought its nourishment from the life about it, and consequently during its whole development it was always modern, expressing in its form even the slightest gradations of contemporary life and thought. Only in times when the creative power is undeveloped is art not influenced by the life about it, and during these times artists are compelled to avail themselves of ancient forms.

At the present we live our modern life, and

is it not logical that modern art should develop from this life? We have as yet no modern style, only tendencies toward such a style, and we have no indications as to its ultimate development, but we do have the principles of development which have held true in other epochs.

The only thing we are sure of—a thing we must always keep in mind—is that we should begin with simple forms, looking for truth and logic in regard both to construction and to material. Every style must possess its fundamental idea, its original principle around and within which the style may further develop. This idea, this principle, should be logical, simple, and true, and should be of a constructive, not a decorative, nature. If it is not so, there is no prospect of a consequent development of the style, which will grope and shortly be corrupted. To begin in a simple way, to aim at truth in our means of expression—this is the most important inheritance we have from the great epochs of creative culture. And is not simplicity itself characteristic of our modern point of view, when scientific methods of



BUSINESS EXECUTIVE'S OFFICE

DESIGNED BY RAYMOND M. HOOD

expression have superseded the romantic and mysterious?

The future will show how much creative power our age possesses for the development of its own style. We cannot know that now. But if future generations can say that our age founded its style on true, logical, and organic principles, then our times have been proved strong and creative, and future periods have received a firm foundation on which they can build further and develop.

Business Executive's Office, by Raymond M. Hood.

The task of the contemporary designer is first to search for the practical solution of his problem, and then to avail himself of every material, every invention, every method that will aid him in his development. He does not forget that it is his business to fashion the materials he uses into a beautiful form, but he realizes that only by this road can he hope to find the real beauty which will be the harmonious expression of modern life. Especially must there be acknowledgment of the fact that the machine, as a tool

of the designer, has replaced the craftsman in contemporary production, and has, therefore, tremendously influenced modern design.

Perhaps I can best express my conception of the new movement by an illustration. If I were asked if I could build a more beautiful business office than Michelangelo, I should say, "No, but I can build a better business office." My office would be better lighted, better heated, have furniture better suited to its needs, and so on, all for the simple reason that I have new materials, new processes, and new inventions at my command of which Michelangelo did not dream. The office might not be so beautiful, but it would certainly be more convenient, more comfortable, and better suited to its purpose. But it would not be as good, and would undoubtedly be less beautiful than Michelangelo's, were I to limit myself to the materials, the craftsmanship, and the relatively simple contrivances of his period.

This introduction will explain my point of view in the development of the business office and the apartment-house loggia. The layout and design of the different elements

were controlled by present-day requirements. In general, each material has been chosen because of its fitness for the work it is to do, and with regard to economical upkeep and sanitary qualities. Its decorative treatment, then, has been dictated by the capabilities of the machine or process by which it is made.

The executive sits with his back to the light as people enter. His desk is arranged to receive the proper working light, and at the same time to give him the restful distraction of an outdoor view. Facing him is his secretary's chair, while his visitors may group themselves about the conference table contiguous to his desk at right angles without disturbing his work. The walls and ceilings are covered with fabrikoid, a machine product which far excels in durability, cheapness, quality of surface, sureness of

effect, and variety of expression the old methods of plaster and paint and wood paneling. The furniture is made of aluminum, a material as strong, light, and adaptable for the purpose as wood, but one that is not subject to shrinking, swelling, warping, and the necessity of repeated refinishing. The large window, made possible by modern heating, lights the room with a great area of subdued light rather than by a small area of intense light. The curtain permits a complete regulation of light and air.

This exhibition was to have closed on March 24, but in response to the very general interest which it has aroused, and through the generous cooperation of the lenders—the collaborating firms and designers—it will remain on view through the spring and summer months, closing on September 2.



Courtesy, Grand Central Galleries
NEWFOUNDLANDERS

GEORGE PEARSE ENNIS



BUCHNAM'S HEAD, EASTPORT, MAINE

GEORGE PEARSE ENNIS

SAMUEL T. SHAW PRIZE

THE ART OF GEORGE PEARSE ENNIS

BY DAVID LLOYD

GEORGE PEARSE ENNIS is one of those men, alert and zestful but not officious in their energies, who add to the satisfaction we take in living in our own times. This is a way of saying that his work has won our favor; and nowadays one does not lightly say that a painter is popular without preparing to come to his defense. For if popularity is, as we are inclined to think of it, incidental, it may be ill-founded. To score in Mr. Ennis's defense would be easy, because his advance in esteem has not been won by compromise. But some voice ought to be raised in behalf of popularity itself. According to theory, our artists function as our spokesmen and all our art is an organ of our race experience, in which case the popularity should be valid and inevitable. The idea, to be sure, may carry its stamp of truth minted on only one side. To the man seriously engaged in his work popularity can present itself as distracting

and nothing but mastery rewarding. Always premising that we are dealing here with an artist whose seriousness is so genuine and unassuming that he could hardly be found to take any due recognition amiss.

Doubtless any artist worth his salt becomes a master of sorts before he can give us that sense of acting as our mediator in expression and experience which impels us to delight in him, the prime mark of good art being mastery, though other marks of living art may be something more groping and intangible. In this matter-of-fact sense, then, what, we might ask ourselves point-blank, is the focus of Mr. Ennis's endeavor, the high light of his success? For the critic may do wisely who comes out from behind his pigeonholes on occasion, like the exalted official of the village postoffice, to heft, in one humble gesture of authority, the entire contents of the unopened sack tossed on his floor.



Courtesy, Grand Central Galleries

THE RETURN OF THE BANKERS

GEORGE PEARSE ENNIS

Obviously, if we reel off the copious works before the inward eye which for the purpose would summon them back, color is Mr. Ennis's concern and feat. The opportunity for the effective disposition of mass may quicken his tact; he can shape his arrangement with a vim which does not slip control. He arrives by a cheerful instinct squarely on the best spot to surprise his scene and, as knowingly as a fisherman sinks his net, traps the sun upon it. At choice he delineates; he is no mean taker, in the old phrase, of a portrait. Granting all this, design at its strongest is something more determinant. Mr. Ennis is not most eloquent in the relationships of enclosed areas and interacting lines. His color is decreed first, not its boundaries. It has become the container for its own energy, and to enjoy it to the utmost he turns his hand to stained glass.

Yet though his being happiest and most at home in the world of color is plain enough,

there are worlds and other-worlds of color. The something which dimly yet insistently presses through this, our first weighing of the obvious, may be motion.

You would say that any child, conning the picture book of this man's production, would be taken by the prevalence of movement. There would seem to be something naive in so much as noting the fact; though to the wary and seasoned observer this will suggest that there is probably a basic importance in it. The stir is general: tides race, shadows scud, booms lift, skiffs come about, canvas flaps, water smacks the hull, the oar stroke swirls, gulls beat the air, seiners pull, corks bob, horses chin their martingales or prick their ears, tropic winds tatter the foliage, the very volutes of medallions turn and twist in vigor.

If this betokened no more than an appetite for stressful subject matter, it would show a lively eye, a fixing of the images of rapidity in the antics of material. But it



THE PEAT WORKERS

OWNED BY MR. GEORGE EASTMAN, ROCHESTER, N. Y.

GEORGE PEARSE ENNIS

is in the artist's eye that the artist's mind elects to sit. And the commotion this painter assigns to his natural world does not give off as its dominant note a description of the behavior of forces. The emphasis at last seems to lie on their free play, the abundant room afforded to any and every sweep of energy.

The space which is so lustily asserted is, however, shut up in the visual world. Mr. Ennis is fond of painting fishermen, and it is not out of character that all his fish are caught. The sea is hugely traversible; there is no ocean floor. The water is unruly with weight rather than deep. Rocks are impenetrable; a pocket of soil or a field of snow seals them. The space perspective is profoundly felt so far as it is strictly aerial. It is proclaimed, too, with something of a clang, as of a sharp echo thrown back from the surface.

Within our recent past we have come through a time in which the shut-up world

stood in our art catechism as the definition of the chief end. The God who saw that His creation was good was glorified precisely in the recorded fact that He saw. The artist's mind was supposed not so much to take up its abode in, as to merge all its capacities into, the artist's sight. We never perfect our robots; some dim disappointment too promptly heals our fanatic ingenuity. If, as it began to seem to us, the painter, in his zeal for registering visual fact veritably at whatever cost to convention, had in effect merely picked a new model, we were not the sort who could remain forever excited about a painter's model. And there might be no great excitement about Mr. Ennis if he were mistaking himself for a new Vergilian Aeolus and were merely unbagging a boisterous wind to buffet mariners. Rather, if we may be permitted the surmise, the reason Mr. Ennis has little or nothing to say about anything which he does not see is not because



HUNTING PARTY AT STAINACH

(WATER COLOR)

GEORGE PEARSE ENNIS

this is a necessary limitation on the art of painting, which incidentally it is not, nor because he is so intent upon the sensitive recording of visual verities that he is intent upon nothing but visual verities; but because, while dealing frankly and crisply with the sufficient subject matter to which the eye has ready access, he is preoccupied less exclusively with the model preferred by nature or with the response evoked in the artist, than with the relation of model and response to the acts and incidents of expression itself.

The character of the preoccupation here imputed to Mr. Ennis might be made a little plainer by glancing at others not imputed to him. We might profitably indulge for a moment in the perils of saying that painting is this, and painting is or is not that. Without wandering aside into a discussion of the untemperamental oddities of the camera, we might say, for example, that the function of painting which seems to be discharged in making record of observed fact assimilates itself (if only in a diagrammatic

sense) to photography. We might remind ourselves that there is another phase of painting, and a good deal of it in some of our most renowned American landscape, which is devoutly attentive to the emotional response; and this, as we might for our convenience put it, drifts toward the scope and potencies of the lyric and the elegy. There is still other painting, and quite a lot of it today, which seems to boast an unfamiliar gift of tongues—it may sometimes strike us as a jargon—but always in a guise and trend which we might, diagrammatically, tag as philosophic. Not to pretend that this digression in any fashion exhausts the tale of how various the pursuits of painting may be, it does perhaps underscore by reiteration the trait they all have in common. The man who is squeezing colors out of tubes charges his brush with them to paint, and at the same time to do some other thing—some more or less unrelated thing.

In one way or another there is some urgency abroad in the whole body of our painting today, some fitfully manifested desire to



Courtesy, The Babcock Galleries

FREE WIND

(WATER COLOR)

GEORGE PEARSE ENNIS

enter upon and possess an exclusive realm of expression, such as music, however careless of its birthright music may seem to become on occasion, was born to. In the nature of the case the double service of painting may be its inescapable obligation, unless its most nearly peculiar franchise. For in all conscience the acts and incidents of its expression can hardly maintain existence outside their relation, whether close or tenuous, to what we have called model and response. But Mr. Ennis's work is conspicuous for its nimble purpose to make that relation immediate, or as nearly immediate as is humanly or individually possible. This is an aspiration which cancels out at one extreme the cult of imitation and at the other the privileged use of hieroglyphic. Unmixed with any of the affectation of intentional virtuosity in brushwork, his marks on the flat do not pass as counterfeit fact, or serve solely as reminders of fact, or act as sheer stimulus to mood. They have an integral share in the artist's act of communication. That they are not offered as ex-

isting for themselves, that the immediacy of their position in the series bridging the gap between the painter and the painted-for does not plant them on any border-line of the impractical, is part and parcel of that high good humor and ingratiating good sense which may prove to be the pledges of his durable prestige.

Such painters as Mr. Ennis rarely trip themselves upon one of our favorite fallacies—that a painting, as a completed work, is presented to the beholder's eye. It is, of course, presented to the whole man: to our intelligence, our emotions, our appetites, even to our prejudices and our aesthetic foibles. The very gestures of proffer, ceremonious or bluff and hearty, are not often obscured. In the address the painter makes to us, in the communication we receive, those multiple passages extended on the canvas which must have their own immediacy if they are to become factors of this intercourse, these are the things we have been calling the "incidents" of expression. There is another immediacy,

highly prized as long ago as the immemorial past of China and no less treasurable today, in the "acts" of expression. In respect to the impulse from which they rise the two are closely akin, but immediacy of act, as the one of the pair always attended by its fellow, is, at least inferably, the superior. The unpausing and unerring line, the untampered brush sweep, the rich, complex but unclouded tincture, whose yea is yea and to which vain repetitions are unknown, these indeed are rare. But there is no magic about them, no necessary pretension in the pursuit of them. Water color is their best medium; and Mr. Ennis's works in water color not only show their strokes of genius but testify, by their general discipline in immediate expression, to his uncommon qualities as an exponent of the temper and aim of our day.

George Pearse Ennis's work in glass includes windows for the New York Athletic Club, the Church of all Nations in New York City, and the Victory Windows in the

Military Chapel of the Military Academy at West Point. He has done mural decoration and glass windows for a number of churches, among them the Unitarian Church at Eastport, Maine; the First Baptist Church at Jamaica, L. I.; and the Presbyterian Church at Cornwall, N. Y. Prizes awarded to Mr. Ennis have included the Shaw Prize, Salmagundi Club, N. Y., 1922; William Church Osborn Prize, 1926; Gallatin Prize for Landscape, 1927; Isador Prizes in Water Color and Pencil Drawing, 1924; Kramer Prize, Art Institute, Chicago, 1922. He is Director of the Eastport School of Art at Eastport, Me., and a Director and Secretary of the Grand Central School of Art, New York, and founder member of the Painters' and Sculptors' Gallery. He is a member of the American Water Color Society, Allied Artists of America, Society of Painters, Guild of American Painters, Architectural League of New York, Artists' Fund Society, New York Water Color Club, and Salmagundi Club.

THE WINTER LANDSCAPE SCHOOL AT CHESTER SPRINGS

By D. R. M.

THE Pennsylvania Academy of the Fine Arts, in conducting a school of winter landscape at Chester Springs, is filling a real need in American art education. Although the trend of art in America has been steadily in the direction of landscape—and from the large number of snow paintings in the current exhibitions it might almost be said "winter landscape"—until now there has been no important school, situated in the country, and run with the avowed intention of giving instruction in painting the landscape in winter.

The very character of the buildings in which the school is housed is in itself an artistic inspiration. Many of these date from the Colonial period and recall in style and dignity much that is admirable in the recently added "American Wing" of the Metropolitan. The fine old buildings, in a style constantly more admired as it becomes

more rare, have been brought up to date only by the addition of steam heat, electric light, and running hot and cold water. The rooms are furnished as nearly as possible as they originally were. The most valuable of the furniture was presented to the school by Mr. Charles L. Hamilton and is placed in the room where Washington spent the night of September 17, 1777.

Without going further into the interesting history of the place, it must be remarked that the Academy has been fortunate in securing buildings which have the charm of antiquity and culture. It is, however, very suitable that the Academy, which is the oldest institution in America devoted to the fine arts, should have a home reminiscent of Colonial times.

I stressed the design and character of the buildings because I am describing the school in winter, when people depend on buildings

and remain in them more than in summer. The leaves fall from the trees, and through the bare branches the houses are easily seen. The winter sunlight falling through the sycamore trees on the yellow walls of the Washington building, on its deep, widely set windows, and arched doorway, makes a picture long to be remembered.

Indoors, the fireplaces, built at a time when fireplaces were of supreme importance, form pleasant accessories to the present heating system. The mantels carved in Colonial days, the brick flooring, the delicately turned stairways, and the antique chairs and benches form a charming background for the lives of the students.

Large studios, in separate buildings, afford ample space for the regular portrait, life, still-life and antique classes which are held in them. Indeed, it is possible for students whose interest lies primarily in the figure to paint constantly in such classes. Some of them have done so, just as though they were in a city school. Most of the students, however, spend at least half the day out of doors. Some even spend the whole day in the open air, coming in only for the evening portrait classes.

Those who spend the winter in town, and are unaccustomed to the country in winter, have no idea of the beautiful coloring of the bare fields, or of the comparative ease with which one can work in the cold when one is warmly clothed and interested in one's subject. The work done during the first winter season at Chester Springs was remarkably good. An exhibition of the students' work was held in the galleries of the Academy in Philadelphia and aroused much favorable comment. Several of the paintings in it were sold.*

Good work is indeed to be expected from a place which holds little chance of distraction, and where entertainment consists of viewing the school moving pictures, or slides of art subjects projected on the screen, or listening to the radio, or (for those more actively inclined) skiing, tobogganing, and skating when the weather is favorable, and hiking, or hare-and-hound chasing when there are no snow and ice. Football and baseball have their turn just before and just after the mid-winter season.

It will not be wondered that youthful appetites, sharpened by such exercise, require a little more than the usual three meals a day. Tea is therefore served every afternoon from four until six, and refreshments are provided at night after the evening class.

The school library is supplied with books on art, as well as a number of the classics of literature, and many of the best monthly magazines.

Most unusual and interesting exhibitions have been made possible by the generosity of Mr. John Frederick Lewis, the president of the Academy, in lending some of his rare Indo-Persian miniatures. The design and color harmony in these paintings prove inspiring to the art student of today.

The season of 1928-29, as the second winter during which the school has been open, has shown a promising growth. Three times as many students have been enrolled, and a sculpture class has been added. The quality of the work which is being done is attested by the fact that, of the three students who last year competed for European scholarships at the Academy, all received such awards. This year seventeen students are in competition. Five Chester Springs students have had their work accepted by the jury of the Annual Exhibition of the Pennsylvania Academy of the Fine Arts, and are competing with the best artists of the country in that show.

Growth on the physical side is indicated by the fact that more than 100 acres of additional property have been purchased, and a number of buildings on the new property have been transformed into studios and extra dormitories. In short, each year marks an improvement in this unique and interesting school.

Dr. Wilhelm von Bode, for many years Director of the Kaiser Friedrich Museum in Berlin, and one of the world authorities on art, died recently at the age of eighty-three while still active, still exerting wide influence through connoisseurship. He was a great museum director, a great scholar. Many of our American collectors profited by his advice. His writings on Dutch and Flemish paintings and Italian sculpture were of first importance.

*During the past season an exhibition of the work of the students of this school was shown in eight cities under the auspices of The American Federation of Arts.

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THE NEW STYLE

Considerable space has been given elsewhere in this Magazine to an exhibition of American Industrial Art entitled "The Architect and the Industrial Arts," which opened in the Metropolitan Museum of Art on February twelfth. Why? Not because the work shown was of such extraordinary beauty of design that it is our hope that it will be taken as a standard of excellence or pattern for future production—heaven forbid!—but because it evidences not only originality on the part of American designers, and a sincere desire to not only think but act for ourselves, but also because it gives encouraging example of close cooperation between the fine and the industrial arts, between architects, painters, sculptors, manufacturers and craftsmen, and because it would seem to indicate a broadening horizon in the field of art in our own land.

It is impossible for us to make progress by looking backward; to move forward we

must look ahead. We cannot live on the past and flourish; we have got to live in our own time and meet conditions. We must attempt to build for the future, or at least we must hold the future of our own land and our own people in mind. Our tendency here in America has been too much to borrow and too little to look ahead; life is so transitory, conditions are so changing; what is here today is gone tomorrow; the stability of the future, to a great extent, has been lost, and with it the ambition of man to live beyond his day. But these conditions must be squarely met, or we shall not only not make progress but we shall retrogress.

Thus, facing the present situation, Richard F. Bach, under whose immediate direction the recent exhibition at the Metropolitan Museum of Art took place and under whose egis the Metropolitan Museum's activities in the field of industrial art have been gradually developed, has said this:

"What is the tempo of our day? What are the dominant elements of our culture, our activities, our thinking? Is this a speed age or are we sedate? Have we time to be dignified and stately about frills or are we air-minded? Do we wait for months, as once we all did, for the silkworm to complete his labors before beginning to make thread from his cocoon, or do we undertake, as many of us do now, to make a few bales of vegetable silk out of chemically treated wood fiber between breakfast and lunch as a regular chore of a business week-day? And is this the mechanistic millennium which shrivels the soul and makes mockery of imagination, or are these fabulous industries, these automatic instruments of production, the means of bringing within range of vision the real potentialities of our crowded lives and of interpreting our aspirations and achievements? In the answers to questions such as these is to be found the reasonable groundwork upon which a representative modern style may be built. . . .

"Styles in design *are* weather-vanes and they *do* obey law, but an unwritten law, not to be stated in resounding paragraphs and sections until the style has fallen into its place in that logical sequence of human expressions called the history of art. So in contemporary design, the art in industry of today, the modern craftsmanship, there is also a kind of law, or principle, in the

making. It cannot as yet be given any finality of statement; it cannot be set down as a ruling authority. Liberty is essential to growth, but there is nothing to prove that liberty should not have good manners and good sense. It is there that we may seek a sort of control lever for contemporary design.

"No style, past or to come, finished or half-grown, has ever prospered, or ever will, without recourse to reason. If the new style now taking shape wherever we look can be proved reasonable, we need not be troubled because its voice is cracked, its color pitched too high, its apperception a bit vague. These are marks of adolescence which may be just as reasonable as they are raucous; modulation comes with maturity, and this style of today is but a little over a quarter-century old."

THE A. F. A'S INTERNATIONAL EXHIBITIONS OF INDUSTRIAL ART

The American Federation of Arts, acting under the terms of the grant from the General Education Board to organize yearly a collection of the best contemporary work of European and American artist craftsmen and quantity producers, announces for its second International Exhibition the subject of Decorative Glass in Association with Rugs, to be circulated among the more important museums of the United States (following the custom of the International Exhibition of Ceramic Art now on tour in the United States) from November, 1929, for twelve months. This exhibition will be selected from the work of individuals and producing firms in the several European countries and the United States making the most significant contribution to contemporary design. It will provide not only an opportunity for comparative display by the contributing artists but will enable the communities where it is shown to become acquainted with the progress of industrial art design in various countries. This exhibition will be shown in the following places in the order listed: Metropolitan Museum of Art, New York; the Museum of Fine Arts, Boston; the Pennsylvania Museum, Philadelphia; the Art Institute of Chicago; the City Art Museum, St. Louis; the Dayton Art Institute; the Carnegie Institute, Pittsburgh; the Cin-

cinnati Museum; and the Baltimore Museum of Art.

Owing to the demand for this type of exhibition and the impossibility of keeping so large a collection in circulation beyond the limit of the year, it has been decided that a second and smaller exhibition of the same quality be organized for the smaller cities, chiefly those situated in the middle and far west. This circuit, which is now being planned, will open at Worcester on approximately the same date as the major exhibition at the Metropolitan Museum.

The International Exhibition of Ceramics which was assembled last season will continue on circuit until September. After a very successful showing in Minneapolis, December 27 to January 30, it was shown in Cleveland, February 21 to March 21. Simultaneously in that city two department stores showed exhibitions of similar wares in their own display rooms. These stores furthermore cooperated by sending groups of salespeople to the Museum to study the Federation's International Exhibition under the direction of staff members on four mornings each week, and one evening. Mr. Cowan, the well-known potter and authority on pottery, gave a talk to salesmen on "What Salesmen Want to Know about Pottery." The Cleveland Museum, extending the radius of the influence of this exhibition, circularized all the potteries in Ohio, which is, as all know, a great center for industrial ware. The Cleveland Museum also used not only the posters sent out by the Federation but a large quantity of small posters for schools and other public places. It is a notable fact that in each museum where this exhibition has been shown it has been beautifully but differently displayed, and has been used with special reference to the needs of the community.

Also under the General Education Board's grant and the direction of the Federation's Department of Industrial Art, with Miss Helen Plumb and Mr. Richard F. Bach as associates in charge, an exchange has been effected between this country and Germany of school work, the product of schools of art of the two nationalities. The German exhibit will have its first showing at the Art Center, New York, the first week in April, while the Eastern Arts Association Convention is in session in that city.

NOTES

“BEAUTY WITH-
OUT PRICE”
AT NEWARK

In the Newark Museum, where exhibitions which are not only interesting but original may always be looked for, there has lately been shown a collection entitled, “Beauty Has no Relation to Age, Rarity or Price.” That statement was illustrated by 70 objects which were set forth in the garden court of the Museum and so labeled, purchased by a museum assistant in Newark and New York, for none of which had been paid more than fifty cents. In announcing this exhibition, Mr. John Cotton Dana, the Director of the Museum, said: “It is a part of a museum’s business to call attention to simplicity, charm and beauty in the humblest and most inexpensive of useful things, and thus to help us realize that the pleasures art can give us are more dependent on what we are able to see than on what any art expert may say. Beauty does not wait on time, cost or prestige. To see it, we need only open our eyes and our minds. . . . The contents of these cases suggest how much of beauty, of art, lies within the purchasing power of the humblest home.”

The Museum completed in February an experimental exhibition of copies of paintings by Old Masters, which is said to have proved its point in popular attendance, that a good copy of a famous painting gives as much to the average museum visitor as an original. Fifty-three copies of paintings, mostly by Italian Old Masters, were shown for nearly four months in one of the large galleries of the Museum, attracting so many visitors that the closing of the exhibition was postponed several times. Because of the success of this showing in Newark, it is planned to exhibit this collection in a number of other cities throughout the country.

INTERESTING
EXHIBITIONS
HELD AT THE
HOUSTON
MUSEUM

The Museum of Fine Arts of Houston, Texas, sets an example to the other museums of the country in bringing to its galleries, through transient exhibitions, not only the works of local artists but of those of other sections of the country. For example, during the month of February three one-man exhibitions of

works by artists of New York and vicinity were set forth. These comprised water colors by Wayman Adams, flower paintings by Carle J. Blenner, and block prints in color by Harry C. Schlichting. Mr. Adams has spent much time in Houston and other parts of Texas, and his work in oil is well known there, many of his portraits being owned by collectors throughout the state. A number of the water colors shown in the exhibition at the Houston Museum were sketches made on a recent trip to Texas and portrayed Mexican and Negro subjects. These are among the first water colors that this artist has executed. These paintings were admirably offset by the colorful flower subjects of Mr. Blenner, and together formed a charming showing. During the time that his exhibition was on view Mr. Blenner visited Houston and was the guest of the Museum on several occasions.

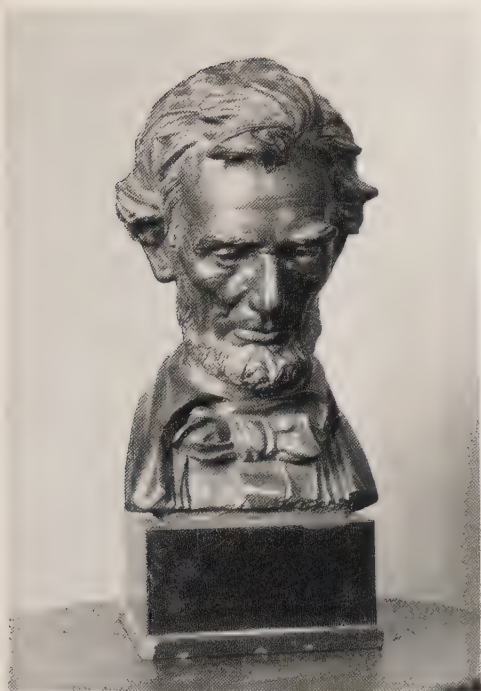
Other exhibitions shown at the Museum during February were of batiks by William Long, and textile designs by Leon Bakst, lent by the Art Center, New York.

Of more recent installation are the exhibitions of “Sixty Books of the Year” and “Printing for Commerce,” the former set forth under the auspices of the Book Club of Texas.

AT
CEDAR RAPIDS

One of the most important purchases that has been made from The Little Gallery of the American Federation of Arts in Cedar Rapids, Iowa, is a bronze portrait bust of Lincoln by Augustus Saint-Gaudens, from the well-known standing figure of Lincoln by this artist in Lincoln Park, Chicago. The bust was purchased by the Washington High School of Cedar Rapids, with funds accumulated over a number of years from proceeds from “The Cedar,” the school year book. The school has also purchased, with a part of this fund, reproductive color prints of the portraits of George and Martha Washington by Gilbert Stuart in the Museum of Fine Arts, Boston.

The Director of The Little Gallery, Mr. Edward B. Rowan, served as the judge of awards given in connection with the First Annual Exhibition of Paintings, Sculpture, Water Colors and Drawings by Artists of the Tri-Cities and Vicinity at the Davenport Municipal Art Gallery under the aus-



ABRAHAM LINCOLN
BY AUGUSTUS SAINT-GAUDENS

RECENTLY ACQUIRED BY THE WASHINGTON HIGH SCHOOL,
CEDAR RAPIDS, IOWA

pices of the Friends of Art of Davenport. Three sets of prizes were offered in connection with this exhibition—one by the Friends of Art, another by the Municipal Art Gallery, and a third by the L. W. Ramsey Company of Davenport. The three cities represented therein were Davenport, Rock Island, and Moline.

A comprehensive exhibition of prints by Honore Daumier, the great French caricaturist, painter and lithographer, is being shown in the Print Rooms of the New York Public Library during the months of March and April. This Library owns three of the most complete private collections of Daumier's prints that have been assembled—the C. J. Lawrence, the S. P. Avery, and the Mrs. M. G. Van Rensselaer collections; and can therefore furnish a representative record of his work in this field. The exhibition was set forth in connection with the commemoration of the anniversary

of the death of this master, which occurred in February, 1879. It is interesting to know that a similar commemorative exhibition, comprising both paintings and prints, is being shown in Marseilles, the city of Daumier's birth.

In a foreword to the catalogue of the exhibition at the New York Public Library, Mr. Frank Weitenkampf, Chief of the Division of Prints, has written interestingly of the work of Daumier and of his place in the history of art. "Daumier," he says, "was known in his time and land, or better, perhaps, his works were known. The drawings which he turned out as the day's job served to stir up France (in his earlier mordant attacks on the régime of Louis Philippe) and later to amuse the French (in his social caricatures). . . . His name is inevitably connected with lithography; though he was not a virtuoso in technique, his strong personality found in this medium peculiarly appropriate means of expression. Besides his lithographs (about 4,000) he designed hundreds of little vignettes for the wood engravers. What rich significance he crowds into such a small illustration, often within the space of two or three square inches, without any cluttering detail. . . . When one speaks of Daumier's place in the history of art, it is not a question of enshrinement in a memorial mausoleum. Daumier is a commanding and significant reality, a living force and influence today. His influence, felt in the works of various contemporary artists, is apparently one not only of technique but of spirit, of a personal outlook, let us say, developed into a fundamental principle. When so many artists once of the temporarily elect have gone down into the outer wilderness of oblivion, it is refreshing to see an occasional one, such as Daumier, the appreciation of whose true value has gradually ripened. His reputation has developed instead of waning. 'One must be of one's time,' said he; he was that. in his interests and in his records of them. But he was also of all time in his accomplishment."

ANNUAL
EXHIBITION
F. P. A. F. A.

There is something most stimulating in an exhibition that brings together the work of the man or woman who has "arrived" in art, and that by the younger artist still strug-

gling toward recognition. In such a display one may learn from the other, and the astute worker may determine to what extent his viewpoint and technique have forged ahead or foundered on the rocks of self-satisfaction and stagnation.

This year's exhibition by members of the Fellowship of the Pennsylvania Academy of the Fine Arts, shown in the Art Club gallery, had almost as many art moods as it has contributors, and ranged in viewpoint from the gentle but dignified draughtsmanship and color handling of the older-generation figure composition, "Volendam Fisherman," by May Anderson Post, to such paint-muddled echoes of the French school as appeared in the landscapes by young William Ferguson Cavanaugh, or the joint character and paint-theory figure compositions by James B. Grossman, James A. McLean, Catherine Grant, and Caroline Gibbons Granger.

As studies in changing viewpoint both of paint technique and of life environment it was interesting to compare such canvases as Miss Post's "Volendam Fisherman" and James B. Grossman's "Arrangement." One was immediately made aware of two important changes—one an art change, the other a change in viewpoint as dictated by environment.

An older art generation heard much about ladies and gentlemen and less about "big butter and egg men" and "go-getters." It was more appreciative of dignity and repose. This difference in life emphasis was remarkably well expressed in the two canvases above mentioned.

As studies in pigmentation these two figure compositions gave evidence of the change wrought during the last generation in a painter's realization of his palette, and of the color reaction of various pigments upon each other when brought in contact through the manipulation of light.

Inter-influence of colors found expression in such still-life studies as those by Amy W. Wells quite as much as in such figure compositions as those by Luigi Spizzirri, Caroline Gibbons Granger and Catherine Grant. But in still-life treatment as in figure handling many changes were evident. Miss Wells, for example, follows the modern tendency to simplify and concentrate upon color effects and influences, while Frank C.

Kirk produces under the influence of realism, and Paulette Van Roekens weaves a too-full pattern, interested more, it would seem, in the arrangement of many objects than in the simplification of pattern or the study of juxtaposed pigments.

More and more the American scene is gaining favor with the American artist. It is a large and varied country, offering something for every taste in the selection of subject matter. The Fellowship annual reflected this variety in the broad sweep of its art wanderers from the "Bow River, Banff," by Mary Butler, and the "Manzanita," by Barse Miller, to the skyscraper conceptions by Nancy Maybin Ferguson and Henry White Taylor or John J. Dull's city improvisation of opalescent blue-grays, silver and gold titled "Penn's City."

While Mr. Taylor offered an imaginative city nocturne in his "Altars of Progress," D. Owen Stephens contributed a poetic orchard and sky nocturne of equal imaginative power in "May Moon," and Francis Speight, improvising upon a country theme, gave a half fairy-tale twist to "Feeding the Chickens."

Europe is still alluring to the young painter as well as to the old, and some of the most striking landscape canvases hailed from across seas. Both "Cita Morta Positano" by Susan Barse Miller and Ralph Taylor's "Town in France" marked the sunlit viewpoint of the modern artist and his ability to express in pigments the strong light and carrying power of the out-of-doors.

Simplicity in arrangement and spacing reached its height, perhaps, in Fred Wagner's "Children Wading on the Beach," where the accents of the little figures give scale to the opalescent sweep of the wet sands and the breakers beyond.

Figure studies become at times preoccupied with the effect of lighting as in Alice Kent Stoddard's "At Work," while figures appeal to the young modern less as individuals and more as pattern material witnessed by Salvatore Pinto's "River Beach."

The prize awards for the 1929 annual followed a middle course, conferring the Fellowship gold medal and \$100 upon Nancy Maybin Ferguson for her "The Three Towers," and the honorable mention upon Joseph Sacks for his sympathetic character study, "Old Fisherman."

The Fellowship also honored three of its members who passed away during the year—Miss Post, represented by her "Volendam Fisherman," Clara N. Madeira by "Gloucester Church," and Mary McClellan by "Interior."

Thirty lithographs by Honoré Daumier, lent by the Minneapolis Institute of Art, were on view at the City Art Museum during the first two weeks in March. Besides their interest as superb examples of graphic art, an added attraction was given when it was known that these particular prints were collected by Sarah Bernhardt, selected from the pages of the magazine *Charivari*, for which they were made.

From the middle of March until the middle of April the exhibition of the International Society of Water Colorists was on view in the special exhibition galleries at the City Art Museum.

Dr. Ivan Lee Holt, pastor of the St. John's M. E. Church, gave an illustrated lecture on Babylonian Art, March 16; and Florence French Holm, instructor in Pottery at the St. Louis School of Fine Arts, gave a demonstration of Pottery Making for the children of the Story Hour on March 30.

The *Post-Dispatch* Exhibition of Black and White Drawings and paintings of St. Louis Scenes, which opened February 16 at the Artists' Guild, continued on view until March 13. This exhibition was followed by a one-man show by Sheila Burlingame.

Caroline Risque Janis has made a series of sculpture demonstrations for the children of the Community School. For those classes studying chivalry a knight was made; for those interested in Indians an Indian Chief was modelled. Small animal sculptures were also modelled, with the result that there is much "self-expression" in clay at this school of progressive education.

A feature of the Woman's National Exhibition held at the Hotel Jefferson in the early part of March were the two exhibitions of art: one the work of professional artists and the other including only works by amateurs. The Art Department of the Missouri Federation of Women's Clubs and the Missouri Art Patrons Association sponsored the exhibition of work by professional artists, and the Jefferson Chapter, D. A. R.,

introduced for the first time the exhibition of the work of amateurs. Prizes for entries in oil, water color, black and white, bas-relief and religious art were awarded. Crafts also were represented by the exhibition of Norse handwoven tapestries by Madame Berthea Aske Bergh; jewelry, pottery and rugs by Navajo Indian tribes, and the work of Mexican women. Mrs. Frederick B. Hall was Art Chairman.

An interesting dealer exhibition was the exhibition of Modern Paintings of North Africa, the Sahara Desert and France by Martin Baer and George Baer at the Newhouse Galleries during February.

The students of the St. Louis School of Fine Arts held their annual costume ball on February 22 at the Jefferson Hotel, funds from which will be used for awarding scholarships to the School.

Oscar Berninghaus was awarded two prizes recently in the Edgar B. Davis art competition sponsored by the San Antonio Art League. The prizes were \$1,500 for a picture depicting ranch life called "Peaceful Life on the Ranch," and in the contest for pictures of cotton fields his "Cotton Picking" was awarded a prize of \$1,000. Dawson-Watson, a former St. Louis artist, now of San Antonio, was awarded a prize of \$1,000 for his painting of Texas wildflowers and another prize of \$1,000 for his picture of cottonfields called "Early Morning."

Charles K. Gleeson's etching, "Colored Children's Playground," has been selected by the American Institute of Graphic Art for its annual exhibition of "Fifty Prints of the Year." The print was selected from the Annual Black-and-White competition exhibition held at the St. Louis Artists' Guild. Mr. Gleeson was awarded prizes in this exhibition in 1925 and again in 1927.

Mr. Meyric Rogers, Director of the Baltimore Museum of Art, has accepted the Directorship of the City Art Museum of St. Louis, made vacant last September by the death of Samuel L. Sherer. Mr. Rogers will assume his duties on October first. The Board of Control and the staff of the Museum are gratified at his decision to come to St. Louis. The new Director has announced that he intends to follow the policies so well founded by Mr. Sherer, especially in regard to educational development.

M. P.

BOSTON
HAPPENINGS

That a little Van Gogh water color should be reproduced in color for a frontispiece of the catalogue of the Boston Museum's exhibition of two centuries of water color painting, current during March, 1929, will be acclaimed by many New Yorkers and hinterlanders as a sensational happening at the erstwhile Hub. A legend of Bostonese inhospitality toward "modern" art persists, and the Museum of Fine Arts is supposed to be the citadel of this exclusiveness. One recites in vain a list of the Museum's many exhibitions of contemporary art, installed during the past twenty years, and including works of most if not all the high priests of modernism. People believe what their emotions and tantrums impel them to believe, about Boston as about every other controversial topic.

It suffices, perhaps to chronicle that this water color exhibition, of about 200 pieces, some by the first Britons to splash in the medium, many by the nineteenth century artists of several nations and schools, a few of recent facture, was installed in four new galleries which henceforth are to be devoted to showings of contemporary art. These have been built on the ground floor of the lofty Renaissance sculpture court which since 1909 has perforce been used for such exhibitions, but in which even the best small paintings and sculptures have never looked right because outscaled by the surroundings.

The left wing in Cambridge not knowing, apparently, what the right wing in Boston is doing, the Harvard Society of Contemporary Art in late February made its debut with a tender of offering first aid to modern art, and this even in the weeks when the curators at the Boston Museum were hanging water colors by post-impressionists and expressionists alongside of Coxes, Millets, Degases, and Winslow Homers, and when the third annual exhibition of the Boston Society of Independent Artists was alluring admirers of oddity over the crest of Beacon Hill! A Cantabrigian prospectus with eminent signatures added to the gayety of the frivolous neighbor city by solemnly asserting, as a reason for opening attractive galleries in the building of the Harvard Cooperative Society, Harvard Square, that no place has been available heretofore in greater Boston for display of experimental and modern-

ist art. That academic slap at 40 Joy Street, at several dealers' galleries where catholicity has long been the rule, and at, if you please, the Museum of Fine Arts, naturally aroused merriment in the Back Bay village.

Well-wishers, to be sure, who journeyed over the river to see the first exhibition of the new Harvard Society, found it tastefully arranged, in pleasant rooms, making a real addition to the community's facilities for showing works of art. It contained very few things, too, that would shock even the Bostonized grandmother.

The Boston Independent show, highly commended by the art-loving Boston Chamber of Commerce as a free-for-all due to encourage the young emotion to paint, was, as a matter of literal accuracy, the usual \$5-for-all. It brought forward good work from several veteran painters and sculptors who believe in its democracy and no-jury fairness. It displayed some excruciatingly bad work from persons who have five dollars and little else. It may have given a chance to a talent or two which otherwise would have remained hidden under Boston's bushel of repression—assuming that this is not an imaginary figment. As heretofore, the picturesque background provided by the gallery itself, converted by an architectural genius from one of the stables out of which herdies and broughams and landaus used to issue, made the Independent exhibition look, as a whole, even better than it really was. Forty Joy Street, used by the Community Group for its paintings and sculptures of the immediate neighborhood when the Independents are not hanging there, is indeed, an artistic achievement.

The Society of Arts and Crafts swung into Boston's mid-winter fashion by installing a travelling exhibition of the Austrian Werkbund, Miss Marianna Willisch in charge. This ran the gamut from very beautiful examples of abstract pattern applied to textiles, enamels and so on, down to nightmares in burnt clay. It came from Vienna whence the wurst is possibly yet to come. While several Boston and Cambridge galleries were thus giving New England people the kind of art they ought, according to Greenwich Villagers to know about, enjoy and buy, other exhibition rooms were drawing good attendance at showings of the things which simple-minded bourgeois like.

Of such sort was the 40th annual exhibition of the Boston Society of Water Color Painters, installed at the Robert C. Vose Gallery. The exhibitors, who should have been 40 and professionally thievish (as viewed from Manhattan Island), were only 32. They made a brave showing of the nearly obsolete kind of painting that looks like nature, they sold a number of these souvenirs of ancient error, and so many people came to see the show that its period had to be extended.

Following its exhibition of paintings sent to Boston by the Grand Central Galleries, New York, the Boston Art Club opened an exhibition of contemporary American water colors, these chosen with a view to securing what the art committee believed to be the best of their kind. Some of the cleverest of the radical experimentalists were represented; but the collection as a whole came from the hands of accomplished painters who play safe. It brought to the club an attendance taxing the elevator service.

For "art week in Boston," beginning March 10, with programmes and street car posters sponsored by the Chamber of Commerce and leading department stores, several galleries arranged special exhibitions. Ambitious among these was a general display at the Guild of Boston Artists which held a public view and tea on the opening Monday. Every Guild member was urged to send something exceptionally good which had not been seen before and to be present to shake hands with folks from Dorchester and Everett. That is the fine spirit in which, in this era of high-pressure salesmanship, art is sold to Boston and New England.

F. W. C.

At the Museum of Fine Arts, Boston, a special exhibition of more than 200 water colors dating from the end of the eighteenth century to the present, opened on February 27 to continue through April 14. The paintings are hung in a series of small connecting galleries recently installed in the large Renaissance Court of the Museum. Here works by the earliest painters who used the medium as an end in itself, such as John Robert Cozens, Thomas Girtin, John S. Cotman,

David Cox, J. M. W. Turner, and Bonington, share honors with the work of more recent European and American artists—van Gogh, Utrillo, Marin, Demuth and others, while the paintings produced in the intervening century are many and diverse in style.

In one gallery are to be found works by Winslow Homer, George Hallowell, Alexander Wyant, Nelly Littlehale Murphy, Joseph Lindon Smith, Elihu Vedder, Mabel LaFarge, and Dodge MacKnight, and in an adjoining gallery a no less harmonious group includes Dodge MacKnight, John Singer Sargent, Frank W. Benson, John Whorf, Harry Sutton, Frederick E. Lowell, Sears Gallagher, Charles H. Woodbury and others. A third gallery is noteworthy for the admirable representation of the work of Manet, van Gogh, Utrillo, Demuth, Vertis, Haffner, Marin, and Chaffee, while a fourth gallery is reserved for the more boldly experimental artists of today, many of whom are of the Boston group. These include Eliot O'Hara, Anthony Thieme, Charles Hopkinson, John Whorf, Marion Monks Chase, Harley Perkins, Charles Hovey Pepper, Roger Hayward, and Carl G. Cutler. Elsewhere in these galleries are paintings by Whistler, James McBey, Ambrose McEvoy, William W. Walcott, Earl E. Sanborn, and Philip Kauffer, not to mention all.

This exhibition has been made possible through the generosity of a number of friends of the Museum, by whom the majority of the works were lent. A few, however, are from the Museum's collections.

The John Herron Art Institute of Indianapolis is to have a new Director. Mr. Wilbur D. Peat, for the past four years Director of the Akron Art Institute, has been appointed to this office, which was formerly occupied by Mr. J. Arthur MacLean, and will take up his duties there July 1. In addition to his work in Akron as Director of the Art Institute there, Mr. Peat has conducted classes in the Cleveland School of Art, of which he is a former student. He has also studied art in schools in New York and Paris.

The John Herron Art Institute takes a leading part in encouraging native art, showing each year a comprehensive exhibition of

the work of Indiana Artists and Craftsmen. The twenty-second exhibition of this kind was set forth in its galleries during the month of March, and proved an interesting showing. Approximately 300 works were shown, selected from the six hundred or more entries submitted to the jury, a fact which in itself would indicate a flourishing condition of art in that state.

Previous to this exhibition, the Art Institute showed three special exhibitions, one of which, the Seventh Annual Exhibition of the Indiana Society of Architects, likewise comprised the work of Hoosier artists. The other two collections were a group of portrait heads by Charles Grafty and the Eighth International Water Color Exhibition circulated by the Art Institute of Chicago.

A GREAT
EXHIBITION OF
FRENCH ART
IN DETROIT

An important loan exhibition of French Paintings of the Romantic, Realistic and Barbizon Schools was set forth in the Detroit Institute of Arts during the month of February. This exhibition, comprising 47 paintings, was assembled by Dr. W. R. Valentiner, Director of the Art Institute, and was lent by private collectors in Detroit and by collectors and dealers in other cities. Representing the Barbizon school were paintings by Corot, Diaz, Millet, Rousseau, Troyon, Dupre, Daubigny, and Jacque. Gustave Courbet, one of the first great exponents of realism, was represented by five works, and the two great romanticists, Theodore Gericault and Eugene Delacroix, were represented by one and three paintings respectively. There was also a portrait by Thomas Couture, illustrating that well-known academic artist of the mid-nineteenth century.

It was interesting to note that among the most outstanding works included in this exhibition were those lent by private collectors in Detroit, witnessing further to the high standard of excellence to which many of our American private collections attain. Among those of special note were a Corot "Landscape," lent by Mr. and Mrs. Alfred G. Wilson, and "Gathering the Fruit at Mortefontaine" by the same artist, lent by Mr. and Mrs. Joseph B. Schlotman. Landscapes by Diaz were lent by Mr. Frederick M. Alger and Mr. William A. Fisher; "The

Goose Girl" by Diaz was lent by Dr. and Mrs. H. N. Torrey. An unusually fine Rousseau, "The Forest of Fontainebleau," came from the collection of Mr. and Mrs. Joseph B. Schlotman, mentioned above; a landscape by Daubigny from Mr. Albert Kahn; and a landscape by Courbet from Mr. and Mrs. Edgar B. Whitcomb.

Among the paintings lent by collectors of other cities were Corot's "Hills of Rouen," lent by Mrs. C. C. Rumsey of New York; "Judith," by the same artist, lent by the Knoedler Galleries; "The Fields of Chailly" and "The Fields of Barbizon," by Rousseau, lent by the John Levy Galleries; and "The Death of Sardanapalus," by Delacroix, lent by Mr. Felix Wildenstein of New York.

The exhibition as a whole afforded excellent opportunity for a study of the development of French painting after the cold classicism of the Napoleonic era and up to the time of the Impressionists.

R. K.

AT THE
ART INSTITUTE
OF CHICAGO

In the Annual Chicago Artists' Exhibition which was shown at the Art Institute of Chicago from February 7 to March 10, it was particularly interesting to note the large percentage of works by those hitherto unknown. Many new names appeared in the catalogue, not only in the section devoted to painting but in the sculpture section as well. In connection with this exhibition no less than twenty prizes were awarded, amounting in value to over \$4,500, the recipients in many instances being among those less well known. The first prize, the Mr. and Mrs. Frank G. Logan medal with \$750, went to W. Vladimir Rousseff for a painting entitled "In the Open;" the second Logan Medal, with \$500, to Edmund Giesbert for a painting entitled "Uphill." Other painters receiving prize awards were Irma Koen, Claude Buck, Flora Schofield, Francis Chapin Charles, Edward Mullin, Richard A. Chase, Davenport Griffen, A. Lou Matthews, Charles A. Wilimowski, Helen J. Taylor, David McCosh, Frances Foy, Madeleine Albert, Edward J. F. Timmons, John T. Nolf, and Marvin Marr Albright. Among the sculptors so honored were Olga Chassaing, who received the Joseph N. Eisendrath Prize of \$200 for "Shepherd Boy," and Ruth Sherwood, to



MADONNA AND CHILD

TIEPOLO

PRESENTED TO THE DETROIT INSTITUTE OF ARTS BY
MR. AND MRS. CHARLES T. FISHER

whom was awarded the Mrs. John C. Shaffer Prize of \$100 for a "Garden Group—Florence-Louise and Ruth."

These awards were announced at a dinner given to the exhibiting artists during the first week of the exhibition, at which the principal speaker was Dr. Allen D. Albert, assistant to the President of the World's Fair for 1933. Dr. Albert at this time gave an interesting account of the diverse currents now running strongly toward the realization of this great undertaking, and of some of the suggestions that are now being received in connection therewith. The committees, he said, are working diligently to formulate plans which will make the exposition unique. These plans contemplate terraced buildings of three or four stories in height, the upper floors of which will be

reached by moving stairways, with moving stairways to carry the visitor down to water level again. Instead of the display of manufactured products which other expositions have featured, this exposition will embody the spirit of the age—an age in which a whisper now is heard around the world. Processes will be shown instead of products. The unfolding of the world's experiments in all branches of research will show what they have done for life. With regard to the fine arts, Dr. Albert said that the suggestion had been made that there should be shown the great masterpieces of the ages, and that it was probable that the great institutions of Europe would be asked to make loans.

In connection with the Annual Exhibition of the Chicago Society of Etchers, which was shown at the Art Institute concurrently



MEDAL, NEW YORK WOMEN'S LEAGUE FOR ANIMALS BY A. A. WEINMAN, SCULPTOR

with the Chicago Artists' exhibition, three prizes were awarded—the Mr. and Mrs. Frank G. Logan prize of \$100 to Martin Lewis of New York, the second Logan prize of \$75 to Stanley Anderson of London, and the third Logan prize of \$50 to Livia Kadar of Hungary. During the first two weeks that this exhibition was on view, prints amounting to \$5,000 were sold, and there was every indication that the usual high record of sales (\$10,244 last year) would be reached, if not exceeded. Etchings by Herman Webster, Martin Lewis, Frederick G. Hall, Gordon Grant, Theresa Bernstein, Y. E. Soderberg, W. E. C. Morgan, and John Skeaping, the last two British etchers, were purchased for the print collections of the Art Institute.

A remarkable painting by El Greco, representative of his later period—a small version of the "Coronation of the Virgin"—has been lent to the Art Institute by Max Epstein, and is now to be seen there with other examples by this great Spanish painter.

GIFT TO THE
MINNEAPOLIS
ART INSTITUTE

The Minneapolis Institute of Arts has recently added to its collection of contemporary sculpture a "Madonna and Child" in marble,

by Libero Andreotti, one of the foremost modernist sculptors of Italy. The statue is the gift of Mrs. Charles S. Pillsbury.

The work which is about 3 feet high is

carved in marble from the quarry at Carrara owned by the Milan Cathedral and used for repairs to that great building. It shows the madonna seated with her garments drawn tightly about her, her hooded head turned away from the child standing in her lap. "This recent work of the Italian master," says a writer in the Institute's Bulletin, "shows clearly his unusual combination of mystical conception and modernistic handling. It has genuine sculptural quality in a high degree, seeming to grow from its base almost as a plant or a tree grows from the soil."

Although Andreotti is regarded as the leading modernist sculptor in Italy, his work is not well known in America as yet. He began life as an ironmonger, then wandered from Pescia to Lucca and from Lucca to Florence drawing cartoons for magazines and designing book covers. In Florence he discovered Donatello and found himself artistically. Undaunted by his failure to gain admittance to the Academy in Florence, he secured a place as helper in a sculptor's studio and modelled in his spare time.

His first accepted work was a bronze, shown in Venice in 1905. The following year the same statue was sent to Paris, exhibited at the salon, and sold. Then Andreotti went to Paris, came under the influence of Bourdelle, and began to make a name.

Italy has again claimed him, and he now lives in Florence, where he teaches enormous

classes at the Reale Instituto d'Arte in Florence. The Italian government commissioned him to design the memorial to the Italian mother in the church of Santa Croce, and he is now at work on the great war memorial at Bolzano.

IN NORTH
CAROLINA

An exhibition of paintings and other works of art bequeathed to the North Carolina State Art Society by

the late Robert F. Phifer of Concord, N. C., and New York City, was shown at the Temporary Art Museum, Agricultural Building, Raleigh, during the latter part of February and early in March. At the time that the collection was placed on view the Society had not received a catalogue of the paintings; therefore the attribution of several of them had not been made. Among those of which the authors were known, however, were an unfinished portrait of Richard Randolph by Gilbert Stuart, a portrait of "The Wife of Governor John Ellis of Salisbury, N. C." by Thomas Sully, a "Portrait of a Man" by Rembrandt Peale, a "Portrait of the East India Secretary" by John Hoppner, two paintings by Goya, one by Daubigny, one by William M. Chase, two by Birge Harrison, one by Frank De Haven, and, of more recent date, one by Maurice Sterne.

Other paintings which have been presented to the Society lately for the permanent collection of the proposed North Carolina State Art Museum are a painting of a colored "Mammy" by Gari Melchers, the gift of Mrs. Katherine Pendleton Arrington, President of the Society; and works by F. S. Church, Robert Blum, H. Siddons Mowbray, Maria Oakey Dewing, T. W. Dewing, and Robert Reid, all donated by Mr. John Geatly of New York.

BILLBOARD
LEGISLATION

To those who view with alarm the increasing number of billboards which are constantly springing up

along our public highways, the following editorial from the *New York Times* of February 27 will be interesting:

"New Jersey is planning to spend \$180,000,000 in the next five years upon highways. That state at last has been aroused to the billboard abomination. It not only disfigures the roadside by unsightly advertisements

but actually shuts out scenery from the view of automobile users and pedestrians. New Jersey as a sort of corridor between New York and Pennsylvania suffers more from this abuse than any other state in the east. No one objects to tasteful and well-placed outdoor advertising in its proper place. But the countryside should be reserved for the health and pleasure of the millions who ride and walk. No one seeks the country to find out what is best to eat, drink, wear and take for the ills of the flesh, or what hotel to stop at. Yet innumerable billboards crowd upon motorists to spoil their excursions and holidays.

"There are stretches of highway in New Jersey where billboards stand almost end to end for miles. The measure introduced at Trenton by a woman representative, Agnes C. Jones of South Orange, requires that billboards be set back 200 feet from public roads outside city limits, that a tax of 5 cents per square foot of billboard be imposed annually, that outdoor advertisements be licensed by the Department of Taxation and Finance, and that no advertisement shall shut out traffic hazards or the approach to a railroad crossing.

"There is nothing drastic about the Jones bill. It may be that it is only a beginning in regulation. Its object is to lessen the number of billboards and keep them back from the highways. There is no good reason why the licensing power should not prohibit undesirable forms of advertising."

California is also making a fight for landscape unspoiled by billboards, as evidence of which is a most excellent article on "The Regulation of Billboards" by Hon. Sol P. Elias, Mayor of Modesto, published by the California League of Municipalities at Sacramento, California. From it we cull the following striking paragraph: "Every rural billboard carries but one message. No matter what the design or the coloring or whether it refers ostensibly to chewing gum or to a favorite brand of cigarettes, the message is the same—'America, the Ugly.' The American people are at last awakening to the fact that they cannot save the beauty of the landscapes and at the same time make them a background for billboards. We must make our choice between Beauty and the Billboard."

Which shall it be?

HONOLULU
NEWS NOTES

At the Honolulu Academy of Arts an interesting exhibition of paintings by contemporary American artists has lately been held. The collection included George Bellows' "An Old Lady," Robert Henri's "Mary with Red Ribbon," Jonas Lie's "Early Morning," and Frederick C. Frieseke's "Girl Sewing." There were also representative works by Paul Dougherty, Chauncey F. Ryder, George Luks, Childé Hassam, Ernest Lawson, Maurice Prendergast, Gifford Beal, Hayley Lever, Charles H. Davis, Leon Kroll, Horatio Walker, John Carroll, Carl Lawless, Belmore Browne, and Luigi Lucioni. This exhibition was particularly important in the season's programme, as it was one of the first collections of contemporary art from outside that has been shown at the Academy. During the period that it was on view a lecture on the paintings was given at the Academy by Mrs. Kenyon Cox, widow of the well-known American mural painter.

The Academy has also lately placed on view an exhibition of French and Colonial Furniture; architectural drawings sponsored by the Honolulu Chapter of the American Institute of Architects, in connection with which talks were given by two members of the Chapter; and portraits in line engraving, etching and mezzotint, from the collection of Mr. Andrew Adams, a well-known collector of Honolulu, who also gave a talk on the prints during the period of their exhibition.

A lecture on Early Italian Art was given at the Academy in February by Countess Mario Loschi of Italy. Thus it will be seen that the Honolulu public is being given opportunity to become acquainted with the art of many countries and times through the activities of the Academy.

C. G.

AT TOLEDO

The Toledo Museum of Art has acquired through the Edward Drummond Libbey Art Purchase Fund a number of important additions to its permanent collections. In the Gothic Hall are to be seen an early Sixteenth Century Gothic tapestry, depicting a classical legend of a Caledonian Boar Hunt; and a thirteenth century French Gothic statue of Christ, said to be one of

the finest which has been brought to this country. To the classical collections has been added an Archaic Greek head from Cypress. The painting of "The Dancers" by Degas, reproduced in the March number of this Magazine, was also acquired through this fund. Among other recent additions to the Museum's collections are four paintings presented by Mr. Arthur J. Secor, President of the Museum. These are "The Girl at the Window," by Ferdinand Bol; "Portrait of Lord MacLeod," by Romney; "La Billet Doux," by Greuze, and "Death Valley," by Lungren.

An exhibition of outstanding interest at the Museum was that shown during the month of February, comprising more than sixty paintings by artists of the French Impressionist School, lent by a number of the leading public and private collectors in this country and abroad. Supplementary to this exhibition there was shown at the Museum, during the same period, the notable exhibition of contemporary French prints which is being circulated among the museums of this country under the auspices of the American Federation of Arts.

The report of attendance at the Toledo Museum during the past year is interesting. The total number of visitors during 1928 was 179,915, representing an increase in the attendance for the previous year of 21,757. Of this number 67,501 were children and 112,414 were adults. The largest attendance for many years is seen in the enrollment in the Museum School of Design, which has a total of 16,675 students. The Sunday afternoon concerts have likewise proved unusually successful, showing an attendance of 14,000. The illustrated art talks for children have not only attracted large numbers of young people—13,591 during the year—but nearly a thousand adults as well.

AN INTERNA-
TIONAL EXHI-
BITION OF
CASTS OF
WORKS OF ART

The International Museums' Office, attached to the International Institute of Intellectual Cooperation of the League of Nations, aims at establishing close relations between public collections of works of art.

The Board of Directors of the Office recently adopted various resolutions concern-

ing the principles to be followed in this work. A committee of experts, meeting on January 14, devoted its attention to devising means by which these resolutions might be applied in practice, and especially considered those resolutions relating to casts.

The International Museums' Office has been actively interested in casts of works of art since its establishment. A year ago delegates from a certain number of museums of casts met at Geneva and drafted a scheme with a view to the eventual organization of an exhibition of casts, and the means of systematic exchange.

At the present time casting workshops exist under official auspices in most of the large countries of the world, and the former execute moulds of the works preserved in their respective countries. As well as these permanent workshops, temporary expeditions are often organized to make casts of works found in distant regions, difficult of access.

The International Museums' Office is of opinion that it would be advisable to draw up a list of all existing casts so as to avoid overlapping in this domain. It was convinced that exchanges of casts would thus be facilitated, and also that certain important casts might be executed if several museums cooperated for this purpose, in view of the fact that the necessary expenditure would exceed the resources of any one museum. Thus the conclusion of an international agreement between casting workshops seems to be of immediate importance.

On January 14 the representatives of the casting workshops of the Victoria and Albert Museum, London, of the Museum of Casts, Berlin, of the French museums of casts (Louvre and Trocadéro), of the Cinquantenaire Museum, Brussels, of the Museum of Casts, Athens, and of the Centre of Casts, Florence, met for the purpose of examining the question of the proposed travelling exhibition of a collection of casts. This exhibition will take place next September in one of the towns which, up to the present, have expressed a wish to offer it hospitality. It will eventually travel to various places and, according to the arrangements made by the National Museums' Office of Belgium, will visit the Belgian cities during the second half of 1930, when Belgium will be celebrating the first centenary of her independence.

This exhibition, in which the above-mentioned museums will participate, will include casts of classical Greek and Roman works of art, and of works of art belonging to the middle ages, the Renaissance, the seventeenth and eighteenth centuries up to the beginning of the nineteenth century. It would, to a certain extent, represent a model sculpture museum, and it is to be hoped that it will lead to the creation of cast museums in the smaller towns. Such museums might contain a more or less large number of important works. The educational value of a cast museum is such that it is desirable that collections of this kind should be established in the largest number of centers possible. Although reproductions cannot take the place of original works, they can at least recall them to good advantage, and if properly grouped they may be regarded as a valuable means of historical art instruction.

NOTES
FROM LONDON

In my last Notes I promised some further details of the Exhibition of Dutch Art at Burlington House;

and, in fact, this remarkable display still claims the first place in art matters in London. At the moment that I write during six weeks since the opening no less than 139,400 people have passed the turnstiles of the Royal Academy, and 4,000 season tickets issued, which forms a "record" for any special exhibition at Burlington House, far surpassing even the excellent and successful show of Flemish Art. The leading art reviews here have done their part; and a series of well informed and superbly illustrated notices is now proceeding in both *The Connoisseur*, from the pen of Professor Dr. W. Martin, Director of the Mauritshuis collection, and in *Apollo* from that of Mr. William Gibson; and, among lectures on this subject, one of outstanding merit was given last month at the Victoria and Albert Museum upon Rembrandt by Mr. Maurice Brockwell, who spoke for sixty-four minutes without a note or a moment's hesitation, and with a fine series of slides really brought home to us the character and work of the greatest Dutch Master, his search for and final grasp of the mysteries of light and shade which he treated with magic skill, and his great human sympathy with the tragedy of life—perhaps, too, of his own life.

Of course we touch quite another note in the genial figures of Franz Hals, the tavern scenes of Jan Steen with his broad, good-humored smile, the delightful interiors of Vermeer, De Hooch, Metsu or Ter Borch; and, excellent though the fare set before us is, it has not altogether escaped criticism. Sir Reginald Blomfield has pointed out, very justly, the regrettable absence of such artists as Van Huysum and Jan Weenix, whose work I remember admiring in the Hague Collection; but what I incline to consider as still more a matter for criticism, and even regret, is the announcement—hinted at for some time, but now pronounced officially—of an Exhibition of Italian Art to follow in the course of next winter. In saying this I do not for a moment wish to say one word against the idea itself of an Italian display, which I had in fact hoped for myself, and suggested to follow the Flemish Primitives; but my idea would then have been to make this of one school of the immense field of Italian Art—occupying fully five centuries, while the Dutchmen do not go so very much outside one—which it seems impossible to represent completely in all its variations within one exhibition, especially if, as is quite possible, the moderns might claim their place. Even apart from this, it is rather hard on our public, which has risen so splendidly to the bait offered by the Dutchmen, to expect them to do the same again without a little time for the digestive process which in art is just as necessary as in physical refreshment. There is a real danger from what the Italians themselves call “an indigestion of pictures”—a danger overlooked sometimes by those who “rush” Europe in a fortnight. The above criticism does not alter the fact that, when the Italian Exhibition does come along, we shall one and all do our best, putting aside personal views to make it another success for London and for our National Art Collection Fund, which now contains more than 8,000 members, so that in the recent receptions they had to be taken on two successive evenings.

I have left myself little space for modern art, but may mention two Italian “one-man” shows, that of the Dalmatian Giorgio de Wolf at the Fine Art Society, and the “one-woman” display of Pasquarosa Bertolletti at the Arlington Galleries. De Wolff paints his beautiful Dalmatian coast in water

color, in clean, direct work; while Pasquarosa, hailing from Anticoli, the home of the best models in Rome, and herself a beautiful creature, came from helping the art of others to practice it herself, and is here most successful in her flowers which show a real appreciation of color.

The Royal Academy has been setting its Diploma Gallery in order, a gallery which contains three masterpieces of Italian art, by Michelangelo, Leonardo, and the famous copy of “The Last Supper” by Marco d’Oggiono, but has also some delightful modern paintings, including Millais, Munnings, and John Sargent.

S. B.

The modernized Luxembourg Museum, officially announced as closed until January 31, will not open before the end of February and cannot therefore be noted in the present letter.

An unusually important meeting of the Commission of Consulting Experts of International Museums has just taken place here at the Institute of Intellectual Cooperation. For the first time in the history of the fine arts, most of the great museums of the world were represented. The meeting was presided over by M. Destrée, former Belgian Minister of Fine Arts. Many interesting projects were discussed, including the standardization of museum catalogues, and of the placards describing objects exhibited and their translation into several languages, a project which if realized would be of inestimable benefit to visitors.

One of the most gratifying of the recent exhibitions was organized by the syndicate of art publishers and modern picture dealers in the Renaissance Gallery in the Rue Royale, for the benefit of the foundation of a room in the University City of Paris for a young French artist studying here. The originality of the exhibition lay in the fact that the pictures formed part of the private collections of these publishers and dealers. M. Ambroise Vollard showed a superb group of three Renoirs, two Cézannes—including the famous “Baigneuses”—a Gauguin, a Bonnard, and a Rouault. M. Georges Bernheim exhibited a fine Corot, a Vuillard, and some lovely flowers by Matisse. There were the “Faisans” by Claude Monet,

owned by M. Durand-Ruel, and Cézanne's Self-Portrait, belonging to MM. Bernheim, Jeune, and there were a Seurat, a Degas and others—250 altogether.

Another new Salon is open, that of "*L'Art français indépendant*," having no connection with the original "Indépendants" at the Grand Palais nor with the young and mediocre "*Vrais Indépendants*" noted here some time ago. Four hundred painters and sculptors—French independents—form the new Salon, which is fortunate in its well-lighted rooms in the *Palais des Expositions* in the Rue de l'Université, where the Panorama of the war was formerly housed. Landscapes predominate. Vlaminck, Degaine, Bompard, Ladureau, Bosshard, Favory and other well-known artists exhibit—also many younger ones with their reputation to make, among whom may be mentioned André Combes, a promising pupil of Lhote, Dorothea Foster Black, Pierre Duval, René Duval, René Gilles, etc. Lhote has a "*Repas du Marin*" in his characteristic manner, and many of his pupils who surround him have talent. The painter Pierre Roy is well represented. There are good sculptures by women—Simard, Marinesco, Pryas. There was no jury. This Salon seems worth while.

The Dutch painter, Adriaan Lubbers, exhibited 25 paintings—and some drawings and lithographs—of New York, at the *Galerie Zak*, in which that city appears, according to Florent Fels, "magnificent and terrible." These adjectives apply, no doubt, to Lubbers' interpretation of a certain aspect of New York; but how differently he sees it from W. S. Horton, who feels, behind the terror and the force, the poetry of this complex and sphinx-like city. Lubbers sees it realistically, and his pictures are impressive and true as far as they go, for he is master of his craft. Horton's pictures of New York's towers, which I have had the privilege of seeing, will be exhibited in London in the spring and in New York in the fall. I think his interpretation of New York through color will be a revelation to its inhabitants.

The charming eighteenth-century painter, Oudry, is the patron this year of the "*Animaliers français*" exposition at the *Galerie Charpentier*, where about a score of his paintings are shown, as well as modern works by such animal painters and sculptors as Jouve,

Pompon, Bigot, Rebousin, Nam, Chopard, etc. Oudry, remarkable ornithologist, exquisite colorist, has some still lifes also, and some decorative designs for Beauvais tapestry in light tones. Delightful interlude among the modern clangor.

The fiftieth anniversary of the death of the great caricaturist, the great character student, Honoré Daumier, has been celebrated by placing a tablet on the house where he had a studio from 1846-1863, No. 9, Quai d'Anjou, near the famous Hôtel de Lauzun lately acquired by the city of Paris. Here he passed some of the most fruitful years of his artistic career, as painter, sculptor and lithographer.

Considerable publicity was given to Edward Bruce's exhibition of his Italian and Provençal landscapes at the Th. Briant Gallery, but I was somewhat disappointed by the works of this Wall Street man turned painter. Talent he certainly had, and *métier* (evident in two pictures of apples and pears, and his most successful one, a farmhouse in Savoie, where he captured the light, and which was purchased by the French government); but he will have to get rid of these unpleasant woolly effects in his paintings and acquire decision to give zest to a certain graceful rhythm he shows, and a decorative effect which does not rise above the mere picturesque.

Among the lesser exhibitions, one which gave genuine pleasure showed paintings by Madame Radda, an Algerian living and studying in Paris. These studies of flowers, fruit, etc., were a "feast for the eye" at the Marcel Bernheim Gallery. An unusual refinement of coloring and treatment, which was both Parisian and exotic, made one reluctant to go away from them. Jean Hugo exhibited, at the *Quatre Chemins*, his delightful small pictures which make one think sometimes of the masterpieces of the Limboure brothers at the Château de Chantilly—the "*Calendrier des Heures de Chantilly*"—with their coloring like the illuminations of MSS. As small as postcards or even stamps, these should have found their way to America for the holiday season. There was also an impressive picture of snow by a Russian painter named Choultsé, at the *Galerie Clair*. And the exposition of the *Atelier Achenal*, at the La Renaissance Gallery, of pictures and ceramics made by war-

wounded artists—under the patronage of President Doumergue—was interesting, and included the work of men like Nourrigat, Baudier, Dufour, Moreteau, Fevola, and Bruyer. Some of the vases were purchased by the government.

LOUISE MORGAN SILL.

Frank Townsend Hutchens has lately held an exhibition of his paintings in Dallas, Texas, under the auspices of the Highland Park Art Association of that city. Mr. Hutchens spent most of the past winter in New Orleans, where he executed a number of portrait commissions, among them a triple portrait of the daughters of Mr. and Mrs. Luca Vaccaro. Two of Mr. Hutchens' recent paintings have been purchased for the Delgado Museum of Art, New Orleans.

The Twelfth Annual Exhibition of the California Society of Miniature Painters was shown at the Los Angeles Public Library during the first two weeks in February. The four prizes offered in connection with this exhibition by Mr. and Mrs. Allan C. Balch were awarded respectively to Minerva J. Chapman for a "Portrait of Mme. X," Anni Baldaugh for "Master Lee," Ella Shepard Bush for a portrait of Mrs. B. O. Carr, and to Clare Shepard Shisler for a portrait of H. Edward Mills. In addition to these awards the Mrs. Oliver Perry Clark Prize was given to Laura M. D. Mitchell, and first and second honorable mention to Martha Wheeler Baxter and L. L. Peabody, respectively. Other artists represented by groups of miniatures in this exhibition were Clara G. Force, Rosa Hooper, Gertrude L. Little, Emma Siboni, and Sarah Truax.

A Retrospective Exhibition of Paintings representative of the life work of Childe Hassam, N. A., was shown at the Albright Art Gallery, Buffalo, under the auspices of the Buffalo Fine Arts Academy during the month of March. This exhibition, which comprised approximately 130 paintings lent by museums and private collectors throughout the country, opened just as this number of our Magazine went to press, therefore could not be fully reviewed herein. A comprehensive article on the collection, with numerous illustrations of the paintings shown, will be published in a later issue.

An exhibition of Etchings, Lithographs and Engravings by American artists is to be held at the Victoria and Albert Museum, London, in May and June, under the auspices of The American Federation of Arts. The Jury of Selection, which will comprise the following: John Taylor Arms, Kerr Eby, Eugene Higgins, Martin Lewis, Ernest D Roth, Levon West and William Auerbach-Levy, is to meet in New York on the 5th and 6th of April. An Honorary Committee sponsoring the exhibition will be composed of the presidents of the leading print clubs of the United States. The collection, which will comprise between three and four hundred prints, is to be shown in the great North Court of the Victoria and Albert Museum.

A tentative program of the Twentieth Annual Convention of The American Federation of Arts is published herewith on pages viii and ix, preceding the Table of Contents, from which it will be seen that Philadelphia is living up to its reputation for hospitality; also that those who will address the meetings will be not only authorities in their several fields but speakers of note. Every member of the Federation is invited to attend; chapters are entitled to representation of delegates. A large attendance is not only desired but anticipated.

AN OPEN LETTER

FROM AN HABITUAL EXHIBITION VISITOR

Five years ago I attended the Annual Exhibition of Painters and Sculptors at the Art Institute in Chicago, and came away with the conviction that art exhibitions were now for artists only. So I bade farewell to Modern Art, though I did not give up my annual art spree, but took it hobnobbing with the old masters.

It is said that when someone remarked to Whistler, "I may not be a judge of pictures, but I know what I like," Whistler replied, "So does a cow." Very true, and I do not expect to understand all that the artists paint, for I am just a woman concerned with the things that fill the average woman's life. But I do want to mix as much as possible of what we usually call beauty, with all the Martha things that must, perforce, take most of my time.

The Art exhibitions used to be one of my main sources of supply, and does it follow that I have the intelligence of a cow because I have gleaned nothing but annoyance from the exhibitions of recent years?

But this year I happened to be in Chicago at exhibition time, and went to the Institute, expect-

ing to glance at the exhibit and pass on to my usual rendezvous. At closing time, however, not one Old Master had had even a glance from me. All day I tagged about after the groups of students and instructors—I feel an awakening, and I know that Modern Art is once more going to mean something in my life. Of course, I did not always agree with the jury, but neither did the lecturers who knew enough about pictures to instruct others. One man spoke of a prize picture as a “modernistic vibration.” Very good; as such, I do not object to looking at it, if it vibrates nearer to a real art that belongs to us all.

To be sure the dress of beauty has changed, but real beauty and strength are beginning to show in these modernistic productions.

The picture entitled “Chicago” I should have named “Grandmother’s Crazy Quilt,” but the triangles of color of which it is composed are beautiful, and whatever the artist intended it to signify, it is an exact interpretation of one’s feelings when riding through Chicago’s loop in a taxi.

The habit the modernistic tables have of tipping out of the picture is not restful, but one instructor told a pupil who objected to this property of all the exhibition tables that the artist was not concerned with the table. I gathered that, if he is *capable* of drawing stable respectable furniture, he does not have to do it. Having once proved his ability along that line, he may thereafter make all his tables as tippy as those at a spiritualistic seance if he chooses.

No one but an artist can possibly enjoy a barnyard scene in which the animals look like a bad dream, but it is a hopeful sign that we are now able to trace the form of the cow and the rooster. A few years ago only a stray horn or feather would have been vouchsafed us.

Slowly but surely, I believe the painters are learning sense and sanity, and if they wish to become real artists they will stop painting entirely for their own amusement and try to express what we laymen feel, and long to articulate but cannot. for we, too, find beauty without strength insipid, and we see beauty in strong ugliness as we could not have done a few years ago.

As the moving picture and the radio afford the actor and the musician a great opportunity, so the art exhibition gives the painter and the sculptor an open sesame to the minds of the American people, and they can, if they choose, give something as vital to us as that which Leonardo and Michelangelo gave the people of their time.

We hear a great deal about our failure to give monetary support. The plumber is paid more than the painter, we are told. But you forget, dear artist, that we are obliged of necessity to pay our plumber’s bills before we may buy pictures, and we might be willing to spend more freely the little that is left for something other than tipsy tables and nightmare barnyards.

If, out of your modernistic vibrations, you are really evolving something firm and strong—and I believe you are—you will find us very willing to wait, if you only remember we know the true from the false.

E. J. W. H.

BOOK REVIEWS

PLANNING INFORMATION UP-TO-DATE, prepared by Theodora Kimball Hubbard and Katherine McNamara. Harvard University Press, Cambridge, Mass. Price, \$2.00 post-paid, with Manual issued in 1923 \$4.50 post-paid.

This is a supplement, 1923–1928, to “Kimball’s Manual of Information on City Planning and Zoning,” including References on Regional, Rural and National Planning with a complete author index to Manual and Supplement. A book which every organization interested in city planning and every public library throughout the United States should own. Those who do not already own the Manual, issued six years ago, may obtain the two volumes together at a special price, and should have them. The present little volume comprises ten recent references—a supplement to the “twenty-five” shelf; a list of organizations, national, state and regional, active in promoting city planning in the United States; a selected list of periodicals devoting space to planning and zoning; records of city planning progress in the United States; a short list of typical American plan reports, 1923–1928; city planning abroad with some recent references; bibliography of 1,500 references, 1923–1928, arranged in classified form with outline; supplementary subject and author index, the latter covering both Manual and Supplement. Attention is called in the introduction to the fact that within the last five years the city planning movement has progressed by leaps and bounds, and that its aspect has undergone radical change; for instance, it now includes, of necessity, the planning of airports in relation to other terminal facilities, the administration of zoning ordinances, relief of traffic congestion and regional studies—an astounding evidence of change, and reason for readjustment of methods to meet contemporary needs. Only those who have themselves attempted to collect, correlate and tabulate statistics can realize how much and what efficient labor has gone into the making of this little book which brings city planning information up-to-date. Theodora Kimball Hubbard, it will be remembered, is special adviser to the Library and School of Landscape Architecture at Harvard University; Hon-

orary Librarian, American City Planning Institute; Associate, British Town Planning Institute, and contributing editor, *City Planning*; and Katherine McNamara is Librarian, School of Landscape Architecture, at Harvard University, than whom none could probably be found more competent or better equipped for the task.

HOW TO APPRECIATE PRINTS, by Frank Weitenkampf, Chief of the Print Division of the New York Public Library, Fourth Edition. Charles Scribner's Sons, New York, publisher. Price, \$3.00.

As the interest in prints is steadily increasing, it is not remarkable that a fourth edition of this admirable book is required. Certain revisions and corrections that seemed desirable to the author have been embodied, and several new illustrations have been added to elucidate the text. But for the most part it is the same book with which we are familiar and to which print collectors have for some time now resorted for information and guidance. Doubtless it has been responsible and will continue to be responsible for additions to the Collectors' Circle. In other words, it is calculated to give "a leg up" to those who wish to mount this alluring hobby.

NOTRE DAME DE PARIS, by Victor Hugo, with introduction by Clayton Hamilton. Illustrated by Eric Pape. Ives Washburn, New York, Publisher.

Eric Pape, the illustrator of this new printing of one of Victor Hugo's masterpieces, a great work of literature, is a teacher, mural painter, designer and pageant director as well as book illustrator. He is a Californian by birth, a Bostonian by adoption and long residence; a pupil of Emil Carlssen in New York and of Gerome, Constant, Lefebvre and others in Paris; a member of the Royal Society of Arts, London, and of the Players Club, New York. Among his notable works are illustrations for "The Fair God," "The Scarlet Letter," "The Life of Napoleon Bonaparte," "Memoirs of Ellen Terry," etc. He was director and master of two memorable pageants, given in Gloucester, Mass., "Canterbury Pilgrims" in 1908 and "Flowers of the Sea" in 1912.

The illustrations for the present volume, for the most part, take the form of head and

tail pieces for chapters—wood cuts, strong in line, mediaeval in style, accompanying admirably the printed page and reflecting essentially the spirit of the age with which the story deals. Less can be said in praise of the color plates, which while undoubtedly fine in themselves, are out of accord with the volume both in spirit and in style. The fact that they are indexed as "stained glass," which they are not, probably gives indication of the fact that both the artist and the publisher recognized their incongruity but felt their necessity for popular appeal.

ANIMAL DRAWING AND ANATOMY, by Edwin Noble, F.Z.S. With a preface by Frank Brangwyn, R. A. Published by Charles Scribner's Sons, New York. Price, \$3.75.

This is a textbook designed wholly for the student artist, and consisting of brief chapters on domestic and wild animals and birds. It is illustrated with two hundred and thirty-three drawings by the author, many of which are diagrammatic in character, showing skeletal and muscular arrangements, while others are exact and realistic renderings, true portraits of the animal subjects. These drawings will doubtless prove as valuable as the text to the student artist or designer.

WHAT DO YOU KNOW ABOUT AMERICAN ART? by Rose V. S. Berry. A pamphlet. Published by The Club Corner of Scribner's Magazine.

This pamphlet comprises an unusually comprehensive course of study on American Art (chiefly painting and sculpture) which can be completed in a single year, yet at the same time is capable of expansion by anyone desiring more than superficial knowledge. There are eight divisions or chapters, each having ten questions and answers which constitute a survey of the history and present condition of American Art, beginning with the Revolutionary group of painters, the survey being confined to facts and not including discussions or opinions. In addition, each chapter has a suggestive study club programme and a detailed bibliography including books and periodicals, which is perhaps the most valuable feature of the publication. It was originally compiled for and published in the Club Corner of *Scribner's Magazine*.

THE AMERICAN FEDERATION OF ARTS

Traveling Exhibitions

Engagements from February to June, 1929

One hundred and sixty-four engagements were made for these exhibitions between September, 1928, and February, 1929

PAINTINGS FROM THE 1928 WINTER EXHIBITION OF THE N.A.D., ETC.

February 11-25	Denton, Texas	College of Industrial Arts
March 1-14	Austin, Texas	Austin Art League
March 15-30	San Antonio, Texas	San Antonio Art League
April 1-14	Huntsville, Texas	Sam Houston State Teachers College
April 15-30	Galveston, Texas	Galveston Art League

AMERICAN PAINTING (No. 3)

February 3-23	Bozeman, Mont.	Montana State College
March 23-30	Greensboro, N. C.	Greensboro Historical Museum Society
April 3-18	Richmond, Ky.	Eastern Kentucky State Teachers College
April 21-30	Morgantown, W. Va.	University High School

FIGURES AND LANDSCAPES (No. 4)

February 1-25	Decatur, Ill.	Decatur Institute of Civic Arts
March 2-16	Athens, Ohio	Ohio University
March 16-30	Wheeling, W. Va.	Art Club of Wheeling
April 3-18	Richmond, Ky.	Eastern Kentucky State Teachers College
June 1-18	Delaware, Ohio	School of Fine Arts, Ohio Wesleyan University

SWISS PAINTINGS BY FRANCOIS GOS

January 29-February 9	Tampa, Fla.	South Florida Fair
February 12-28	Ypsilanti, Mich.	Michigan State Normal College
March 3-31	Oshkosh, Wis.	Oshkosh Museum
April 7-28	Emporia, Kansas	Kansas State Teachers College

PAINTINGS BY HARRY L. HOFFMAN

February 1-11	Gainesville, Fla.	Association of Fine Arts
February 15-27	Orlando, Fla.	Orlando Art Association

PAINTINGS BY MEMBERS OF THE NATIONAL ARTS CLUB

February 3-25	Decatur, Ill.	Decatur Institute of Civic Arts
March 1-14	Montevallo, Ala.	Alabama College
March 16-25	Buckhannon, W. Va.	Buckhannon's Woman's Club
April 1-15	Amherst, Mass.	Amherst College

PAINTINGS BY WILLIAM P. SILVA

February 12-26	Santa Maria, Calif.	Santa Maria Jr. College Art Club
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STUDIES FOR MURAL PAINTINGS

February	Cleveland, Ohio	Cleveland Museum of Art
March	Toledo, Ohio	Toledo Museum of Art
April	Lincoln, Neb.	University of Nebraska
May	Memphis, Tenn.	Brooks Memorial Art Gallery
June	St. Louis, Mo.	City Art Museum

COLLECTION FROM THE CORCORAN GALLERY'S BIENNIAL EXHIBITION

February	Tucson, Ariz.	Fine Arts Association
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EAST INDIAN WATER COLORS

February	Memphis, Tenn.	Brooks Memorial Art Gallery
March 4-18	Jackson, Tenn.	Jackson Woman's Club
April	Baltimore, Md.	Baltimore Museum
May	St. Louis, Mo.	City Art Museum

1929 WATER COLOR ROTARY

January 28-February 6	Jacksonville, Ill.	Art Association of Jacksonville
February 14-28	Richmond, Ind.	Art Association of Richmond
March 7-21	Lincoln, Neb.	University of Nebraska
March 27-April 14	Denton, Texas	College of Industrial Arts
April 20-May 4	Jackson, Miss.	Mississippi Art Association
May 15-June 30	Elmira, N. Y.	Arnot Art Gallery

EXHIBITION OF WATER COLORS (No. 104)

February 1-14	Oxford, Ohio	Miami University
February 16-28	Oxford, Ohio	Western College for Women
March 15-30	Montevallo, Ala.	Alabama College
April 1-14	Columbia, Mo.	University of Missouri
April 16-30	Milwaukee, Wis.	Milwaukee-Downer College
May	Pullman, Wash.	State College of Washington
June	Emporia, Kan.	Kansas State Teachers College

WATER COLORS BY LESLEY JACKSON

January 3-22	St. Petersburg, Fla.	Art Club
February 1-20	Tallahassee, Fla.	Florida State College for Women

DRAWINGS BY THORNTON OAKLEY

March	Rochester, N. Y.	Mechanics Institute
April	Appleton, Wis.	Lawrence College

DRAWINGS AND DESIGNS BY CLAUDE BRAGDON

February 1-14	Richmond, Ind.	Art Association of Richmond
February 17-28	Flagstaff, Ariz.	Museum of Northern Arizona
April 1-21	Montevallo, Ala.	Alabama College

EXHIBITION OF FRENCH PRINTS

February	Toledo, Ohio	Toledo Museum of Art
March	Cleveland, Ohio	Cleveland Museum of Art
April	Omaha, Neb.	Art Institute of Omaha
May	Baltimore, Md.	Museum of Art

FIFTY GREAT PRINTS

February	Brunswick, Me.	Bowdoin Museum of Fine Arts, Bowdoin College
March	Amherst, Mass.	Amherst College

ETCHINGS AND DRAWINGS BY PERCY SMITH

March	Bozeman, Mont.	Montana State College
April	Ypsilanti, Mich.	Michigan State Normal College

WOOD BLOCK PRINTS BY ELIZABETH KEITH

February 1-14	Oxford, Ohio	Western College for Women
February 16-22	Richmond, Ky.	Eastern Kentucky State Teachers College
March	Oshkosh, Wis.	Oshkosh Museum
April	Indianapolis, Ind.	John Herron Art Institute

WOOD CUTS BY A. RIGDEN READ

February 1-14	Northfield, Minn.	Carleton College
February 20-March 2	Montevallo, Ala.	Alabama College
March 7-21	Denton, Texas	College of Industrial Arts

EXHIBITION OF JAPANESE PRINTS

February 1-14	Newark, Del.	University of Delaware
March	Lincoln, Neb.	University of Nebraska
April	Cedar Rapids, Ia.	"Little Gallery" of the A. F. A.
May	Ames, Ia.	Iowa State College

LITHOGRAPHS BY VERNON HOWE BAILEY

March 15-30	Bloomington, Ind.	Indiana University
April 15-30	Ann Arbor, Mich.	University of Michigan

ETCHINGS BY DIANA THORNE

February 9-March 2	Cedar Rapids, Ia.	"Little Gallery" of the A. F. A.
March 4-11	Gaffney, S. C.	Limestone College

ETCHINGS AND WOOD BLOCK PRINTS (No. 311)

February 7-25	Amherst, Mass.	Amherst College
March	Brunswick, Me.	Bowdoin Museum of Fine Arts, Bowdoin College
April 5-15	Newark, Del.	University of Delaware
April 16-30	Milwaukee, Wis.	Milwaukee-Downer College
May	Muskegon, Mich.	Hackley Gallery of Fine Arts
June	Flagstaff, Ariz.	Museum of Northern Arizona

GRAPHIC PROCESSES

February 12-March 5	Cedar Rapids, Ia.	"Little Gallery" of the A. F. A.
March 7-25	Ames, Ia.	Iowa State College
April	Millbrook, N. Y.	Millbrook Free Library

PHILADELPHIA INTERNATIONAL PRINT EXHIBITION

March	Toledo, Ohio	Toledo Museum of Art
May (Tentative)	Ann Arbor, Mich.	University of Michigan

28 PRINTS FOR SCHOOLS

February 1-21	Mayville, N. D.	State Teachers College
March 11-25	Moorhead, Minn.	State Teachers College

FRAMED PRINTS FOR SCHOOLS

February 1-15	Charleston, Ill.	Eastern Illinois State College
March	Elmira, N. Y.	Annot Art Gallery
May 17-31	East Radford, Va.	State Teachers College (Radford Art Club)

REPRODUCTIONS OF DRAWINGS BY OLD MASTERS

February 18-March 4	Binghamton, N. Y.	Binghamton Society of Fine Arts
April	Flagstaff, Ariz.	Museum of Northern Arizona

FACSIMILES OF DRAWINGS BY DUTCH AND FLEMISH MASTERS

February	Clinton, Ia.	Wartburg College
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INTERNATIONAL EXHIBITION OF CERAMIC ART

Circulated from New York Office

February 21-March 21	Cleveland, Ohio	Cleveland Museum
April 8-May 4	Baltimore, Md.	Baltimore Museum
May 20-June 10	Detroit, Mich.	Detroit Institute of Arts
June 24-July 21	Newark, N. J.	Newark Museum
August 12-September 9	Pittsburgh, Pa.	Carnegie Institute

EMBROIDERY LENT BY NEEDLE AND BOBBIN CLUB

February 20-March 2	Montevallo, Ala.	Alabama College
March 7-21	Shreveport, La.	Woman's Department Club
April 15-30	Bozeman, Mont.	Montana State College

DOMESTIC ARCHITECTURE

February 4-20	Easton, Pa.	Easton Public Schools
March 1-21	Kansas City, Mo.	Kansas City Chapter A. I. A.
April 1-14	Brookings, S. D.	South Dakota State College
April 16-30	Denton, Texas	College of Industrial Arts

LANDSCAPE ARCHITECTURE

January 7-February 10	Syracuse, N. Y.	Syracuse University
March 1-15	Cortland, N. Y.	Cortland Free Library
March 19-25	Boston, Mass.	Boston Society of Landscape Architects
April 8-22	Easton, Pa.	Easton Public Schools
May	New Haven, Conn.	Architectural Club of New Haven, Inc.

INTERIOR DECORATION--N. Y. SCHOOL FINE AND APPLIED ART

March 7-13	Schenectady, N. Y.	College Women's Club
March 16-30	Sandusky, Ohio	Women's Club of Sandusky

EXHIBITION FROM THE CHESTER SPRINGS SUMMER SCHOOL

March 1-15	Ypsilanti, Mich.	Michigan State Normal College
March 18-April 2	Fairmont, West Va.	State Normal School
April 15-30	Natchez, Miss.	Art Study Club of Natchez

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February 17-March 2	Boston, Mass.	The Public Library
March 7-21	Schenectady, N. Y.	College Women's Club

EXHIBITION FROM THE RHODE ISLAND SCHOOL OF DESIGN

March 1-19	Troy, N. Y.	Russell Sage College
April	Natchez, Miss.	Art Study Club of Natchez

FRENCH COSTUMES

February 15-March 15	Providence, R. I.	Rhode Island School of Design
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WORK OF GERMAN SCHOOL CHILDREN

April 1-13	Exchange Exhibition Circulated from New York Office	
	New York, N. Y.	Art Center

With the exception of the International Exhibition of Ceramic Art, and the Exhibition of Work by School Children of Germany, the exhibitions here listed have been assembled by and are circulated from the main office of The American Federation of Arts at Washington, D. C. A nominal fee, ranging from \$10 to \$200, is charged covering cost of insuring, collecting, returning; and each place pays transportation to the following place on the circuit. The Washington office supplies catalogue lists, teaching and publicity material.

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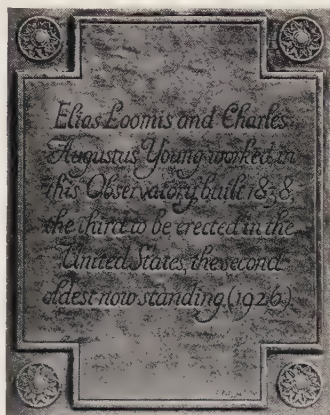
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IN THE NEW YORK GALLERIES—MAY

During the month of May many of the galleries will still be having interesting and unique exhibitions.

At the *Metropolitan Museum of Art*, 5th Avenue and 82nd Street, the *American Industrial Exhibit* will be continued through the summer, until September 2nd. The following exhibits will also be continued: *Water Colors* in Gallery G 25; *Prints—selected Masterpieces*, in Gallery K 41; *Prints*, 1927-1928 *Accessions* in Galleries K 37-40; *Japanese No Robes*, lent by Louis V. Ledoux, in Gallery D 1. Until May 7th, the *Prints by Hokusai and Hiroshige*, lent by Louis V. Ledoux, will be shown in Gallery H 11. Beginning May 13th, there will be *Japanese Prints by Surimono*, lent by Louis V. Ledoux, in Gallery H 11, and Italian *Liveries with Heraldic Galloons* exhibited in Gallery H 22.

At the *Weyhe Galleries*, 794 Lexington Avenue, the exhibition of *paintings by Vincent Canadé* will be continued until May 11th, and then there will be a "group show."

The *Spring Salon of America* will continue its exhibition at the *Anderson Galleries*, 59th Street and Park Avenue, until May 4th. From May 6th to 18th there will be *paintings by George Luks*, and his Class, on exhibition.

The *Daniel Galleries*, 600 Madison Avenue, will show a group of *American Paintings*.

At the *Dudensing Gallery*, 5 East 57th Street, there will be a group of *modern French paintings*.

There will be *Portraits in Wax*, by Ethel Francis Mundy, shown at the *Knoedler Galleries*, 14 East 57th Street.

The *Macbeth Galleries*, 15 East 57th Street, will have on exhibition a group of *selected paintings by American artists*.

At the *Milch Galleries*, 108 West 57th Street, one realizes that spring is here, for the galleries are given over to a refreshing exhibit of *garden sculpture*. Some of the sculptors exhibiting are: Gleb Derujinski, Jenneweim, Harriet Frishmuth, Hunt Diederich, O. Maldarelli, Edith Parsons, Roy Sheldon, Heinz Warneke, Mario Korbel, Gaston Lachaise, Grace Talbot and Allan Clark.

The *Ferargil Galleries*, 37 East 57th Street, will also continue their exhibition of *garden sculpture*.

At the *Grand Central Galleries* the exhibition of paintings by Everett Warner and *Decorative Art by M. Elizabeth Price* will be continued until May 4th. From May 1st to 11th there will be *Paintings by George Elmer Browne, N. A.* From May 6th to 11th the Galleries will show the works of Fellows of the *American Academy of Rome*, and the *Prix de Rome prizes* will be awarded. From May 7th to 18th there will be paintings shown by Charles and Marion Hawthorne and *Water Colors and Oils by Charles Chapman, N. A.*

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At the *Art Center*, 65 East 56th Street, throughout the month, there will be Craftwork, shown by the *New York Society of Craftsmen*, Wood Engravings by *Selected Artists*, and Mexican Craftwork to be seen. The last exhibition of the season in the *Opportunity Gallery* of the Art Center will be on exhibit until May 15th. These pictures were selected by Murdock Pemberton. From May 4th to 31st, the *Eighth Annual Exhibition of Advertising Art* will be shown by the *Art Directors Club*.

The *Montross Gallery*, 26 East 56th Street, will show *Paintings by American Artists and Pottery by H. Varnum Poor*, through the month of May.

There will be a selected group of important Masters' paintings shown at the *Howard Young Galleries*, 634 Fifth Avenue.

The *National Association of Women Painters and Sculptors* will hold a *General Exhibition* from May 13th to June 1st at their Galleries, 17 East 62nd Street.

The *Rehn Galleries*, 691 Fifth Avenue, will have a "group show."

The galleries of *Scott & Fowles*, 680 Fifth Avenue, have a continuous exhibition throughout the season of *Drawings and Bronzes*.

In the Print Gallery of the New York Public Library, there is being shown from April to November an exhibit entitled "*Making of an Etching*."

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TWENTIETH ANNUAL CONVENTION THE AMERICAN FEDERATION OF ARTS

PHILADELPHIA

MAY 22, 23, 24, 1929

Bellevue-Stratford Hotel

May 22

Robert W. de Forest, Presiding

- 9:30 A. M. *Joint Session with American Association of Museums.*
Greeting by Hon. Harry A. Mackey, Mayor of Philadelphia.
Response by George D. Pratt, Vice Pres., American Federation
of Arts; Treas., American Association of Museums.
Reports.
Address: "Art Education," by Eugene F. Savage, Professor of
Painting, Yale University School of Fine Arts.

Luncheon at Camac Street Clubs

C. C. Zantzing, Presiding

- 2 to 4 P. M. Subject: *Art Commissions and City Planning.*
Address: The Development of Washington.
Address: The Fairmount Parkway, Philadelphia, by Eli Kirk
Price. (*Illustrated.*)
Address: Planning for the Small Town, by Ernest Herminghaus.
- 4 to 6 P. M. Visit Pennsylvania Academy of the Fine Arts.
- 5:30 to 6:30 P. M. Tea at the Print Club of Philadelphia.
- 8 to 10 P. M. Philadelphia Museum of Art.
Joint Session with American Association of Museums.
Address by Fiske Kimball, Director.
Inspection of Museum and Collections.

May 23

Rittenhouse Square Flower Market open all day.

Chauncey J. Hamlin, Presiding

- 9:30 to 12:30 A. M. *Joint Session with American Association of Museums.*
Address: "How Museums Should Dispose of Surplus
Material," by Robert W. de Forest.
Address: "Lending by Museums," by Laura M. Bragg.
Address: "Branch Museums," by Paul M. Rea.
Address: "Building Membership," by Charles H. Burk-
holder.
- 12:15 to 1:15 P. M. *Luncheon*

TWENTIETH ANNUAL CONVENTION

May 23rd, *Continued.*

Afternoon—No Session

1:30 to 6:30 P. M. Visit Widener Collection at Lynnewood Hall, and other notable Philadelphia Collections.

7 P. M. Supper at Belmont Mansion.

May 24

9:30 to 12:30 A. M. Philadelphia School of Design for Women.
Subject: *Art and the Department Store.*
Addresses by Samuel W. Reyburn, President, Lord and Taylor's; and Herbert J. Tily, President, Strawbridge and Clothier.

Discussion by Representatives of Department Stores in Other Cities.

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Luncheon

12:15 to 1:15 P. M. Delegates to the Convention will be guests of The Philadelphia School of Design for Women.

2 to 4 P. M. Philadelphia School of Design for Women.

Subject: *Community Cooperation.*

Address: "The Cedar Rapids Experiment," by Edward B. Rowan.

Address: "Rural Adult Education and Aesthetic Interests," by John D. Willard.

Business Session—Resolutions—Election.

Adjournment.

4 to 6 P. M. Visit Museum of the University of Pennsylvania; Reception and Private View of an Exhibition of the Finds from the Royal Tombs at Ur of the Chaldees, Eckley B. Cox, Jr. Memorial Wing. Tea will be served.

5:30 to 6:30 P. M. Tea at Graphic Sketch Club and Art Alliance.

7:30 P. M. Banquet, Bellevue-Stratford Hotel.

Robert W. de Forest, *Presiding*

(Speakers to be announced)



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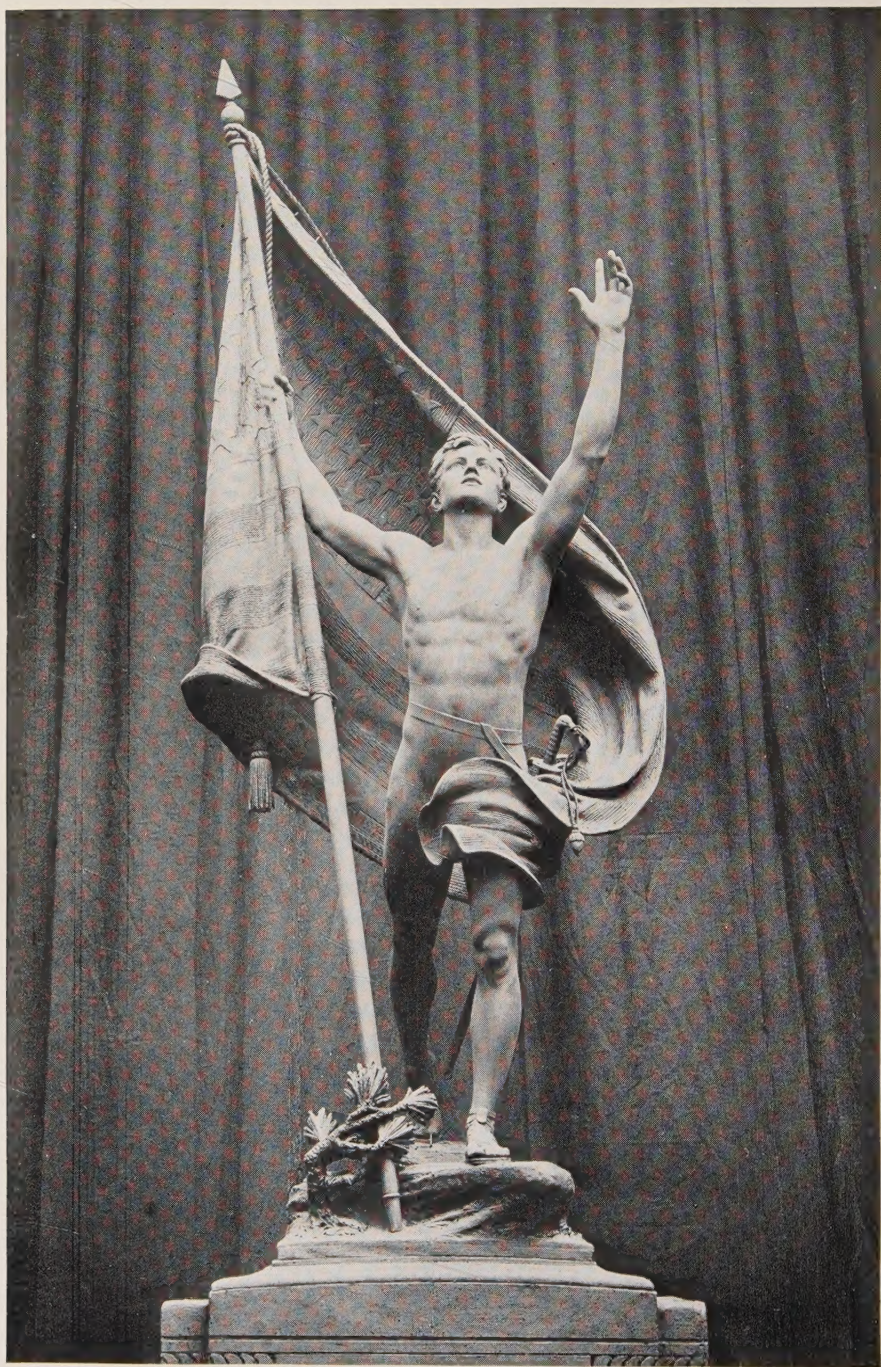
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